

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3032.

SATURDAY, DECEMBER 5, 1885.

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CONTENTS.

	PAGE
SAINTSBURY'S SPECIMENS OF ENGLISH PROSE ...	725
DALTON'S LIFE OF EDWARD CECIL ...	726
HOBNAID'S EXPERIENCES IN THE JUNGLE ...	727
MAGINN'S MISCELLANIES ...	728
NOVELS OF THE WEEK ...	729
CHRISTMAS BOOKS ...	730
LAW BOOKS ...	731
LIBRARY TABLE—LIST OF NEW BOOKS ...	730—731
GOSSIP; THE BYRON QUARTO OF 1806 AND ITS VARIANTS; SALE; CHARLES LAMB AND THE OLD BENCHERS OF THE INNER TEMPLE ...	731—733
LITERARY GOSSIP ...	733
SCIENCE—SCHOOL-BOOKS; ASTRONOMICAL NOTES; GEOGRAPHICAL NOTES; SOCIETIES; MEETINGS; GOSSIP ...	734—736
FINE ARTS—DONATELLO; THE SOCIETY OF PAINTERS IN WATER COLOURS; GOSSIP ...	737—739
MUSIC—WEEK; GOSSIP ...	739—740
DRAMA—THE 'EUMENIDES' AT CAMBRIDGE; GOSSIP ...	741

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MR. SAINTSBURY does so much that it is a wonder he should often do so well. The secret is, no doubt, that he has plenty to say and is not embarrassed in saying it. His matter is abundant, and his style is distinguished by a certain facile competency which is the mark of a good craftsman. In this volume of 'Specimens of English Prose Style' he is seen at his best. The selection is comprehensive and well made; the annotations are always intelligent, and are sometimes as good as such things can be; the introduction, an essay on the nature and development of English prose style, is in the author's happiest vein. The book, in fact, has but one fault that we can see: it is identical in "get-up" and appearance with a certain famous, and unlucky, anthology of 'Living English Poets.'

Mr. Saintsbury, as we have had occasion to remark, is always excellent in tracing the course of a literary movement, and in generalizing, from a great collection of materials, the tendencies which have been the dominating influences of a particular period or a series of periods. Nothing could well be better than his sketch of the progress of English prose, from its beginnings in Malory to its decadence in the individualism of the present day. It is easy to quarrel with some of his details; it is impossible not to admire his treatment of the larger lines of his subject, the comprehensiveness of his generalizations, the acuteness and soundness of the more abstract among his deductions, the critical sense which he manifests throughout. He starts from the proposition—which is incontestable, but which has been none the less contested—that the methods and purposes of English prose are different, "by the extent of the whole heaven of language," from those of English verse. The "necessity of beginning somewhere" obliges him to begin his sketch at Malory, whose work is "notoriously an adaptation of French originals." He remarks of Latimer and Ascham that both, albeit "highly vernacular" in parts, are "conversational where they are not classical"; and he concludes that the real beginnings of English prose—of a conscious and

deliberate attempt at style in prose expression—date no further back than the Elizabethans. The attempt was made, he notes, in "one of two directions": that of euphuism and that of what may be called an Anglicized classicism. The latter is the main road, and along it, accordingly, Mr. Saintsbury elects to travel. He descants with perfect truth upon the results of trying to imitate "the forms of a language possessed of regular inflections and strict syntax in a language almost destitute of grammar," the confusion of relatives and demonstratives, the disarray of conjunctions, the impossible worship of the *oratio obliqua*; and he is especially sound in his remarks on the consequences of the absence of all but classical models. In those days, as in these, though for very different reasons, men wrought not as they ought, but altogether as they would. They "abound in what look like wilful and gratuitous obscurities, cacophonies, breaches of sense and grammar and rhythm." Not to recognize so much is, he holds, uncritical, and even absurd. It is a fact that "Browne's antithesis is occasionally an anticlimax, and his turn of words occasionally puerile"; that Milton's sentences "constantly descend from the *mulier formosa* to the *pisces*"; and that "Clarendon gets himself into involutions through which no breath will last, and which cannot be solved by any kind of effort of repunctuation." One reason for this was, as has been noted, the absence of any but classical models; another, on which Mr. Saintsbury (and here we think he is greatly in error) is disposed to lay little stress, that the age was one of high and fine imagination, and that the men in whose work it is glorified were men who felt deeply and were stirred in writing by the necessity of finding adequate and passionate expression for the matter they had so closely at heart. The language was still an instrument, and had not yet become a tool; it was to do that in the following generation, when, as Mr. Saintsbury puts it, "the period of original and copious thought"—and, we may add, the period of heroic individualities—had "ceased in England for a time, and men, having less to say"—and, it is incontestable, an infinitely inferior capacity for emotion—"became more careful in saying it." Then Dryden came, and French influences began to work; "and before the period had waned English prose as an instrument [to our author "instrument" and "tool" appear to be convertible terms] had been perfected." In other terms, in the hands of Dryden, and under him of Halifax and Temple, English prose was modified, its ideals were changed, the canons on which it should henceforth proceed were formulated and established. It lost immensely in inspiration and in colour, in pomp of numbers and majesty of march; but it gained in ease and clearness, in precision, neatness, and a dozen useful qualities besides. In a word, it became practical—the appropriate expression of a prosaic and rather commonplace generation. It made Swift possible, and the "unrivalled decency" of Addison, and the amiable urbanity of 'The Vicar of Wakefield' and 'The Citizen of the World.' But it put an end for generations to the art of writing impassioned prose without "dropping into poetry." Not until Burke was there anything to remind the world of

that union of dignity with rapture which is Milton's; not until Mr. Ruskin did English prose revisit the heights of feeling and expression.

The second half of the eighteenth century, as Mr. Saintsbury happily remarks, is in respect of its prose style decidedly reactionary. The work of Johnson and Gibbon is full of symptoms of revolt against "the plainness and vernacular energy" which are the characteristics of the men who wrote between Dryden and Swift—between 1660 and 1720. Prose became once more an instrument to be played upon for its own sake and the pure delight of performance. Men grew careful of their sentences, not merely as sentences, but as arrangements of words and effects of "sonority." It was recognized that the language of prose was something more than a tool. And this development was in other directions than that of "elaboration and dignity." It is not only the age of the *Idler* and the 'Decline and Fall' of Berkeley and Hume and Edmund Burke; it is also that of Fielding and Goldsmith, of Richardson and Walpole and Sterne. Imaginative prose was once more possible, and, given the proper temperaments, its practice became inevitable. In the distance is the literary practice of the nineteenth century—the comic as well as the serious parts of Dickens, the elegant ease of Thackeray, the eloquence of Mr. Ruskin, the graphic descriptions of Carlyle. The "consciously or unconsciously formative period of English prose" has come to an end. Whatever has since been done has been done by men who have "either deliberately innovated upon, or obediently followed, or carefully neglected the two great principles which were established between 1660 and 1760." One of these is that which limits "the meaning of a sentence to a moderately complex thought in point of matter"; the other, that which admits "the necessity of balance and coherent structure in point of form." It is remarked, however, that "one attempt at the addition of a special kind of prose" has been made, but that it is "foredoomed to failure"; and the remark contains the secret of our author's weakness and the weakness of his whole argument. The style in question is the "flamboyant" style: the style introduced by Wilson and De Quincey, illustrated later on by Mr. Ruskin, and popularized, in fact if not in theory, by the example of Carlyle and Landor—Landor, who, "together with much prose that is nearly perfect, gave the innovators the countenance of an inclination to the florid and of a neo-classicism that was occasionally un-English." These, it appears, "did much to break down the tradition of English prose in which sobriety was the chief thing aimed at," and so to bring about that evil state in which the alternative to the production of what is called "prose poetry" is the production of prose which is "absolutely without principles of style." To Mr. Saintsbury, it would seem, individualism in prose is the accursed thing; English prose began with Dryden and ended—really ended—with Swift; and such magnificent exceptions as have since occurred exist in spite of laws, and because they cannot help it. His ideal, whatever he may say to the contrary, is one of balance

and measure. He is constrained to admire the other thing, but he protests against it. Uncompromising and *romantic* in his theory of verse, he is a puritan in his theory of prose. Give him that "tradition in which sobriety is the chief thing aimed at," and he is satisfied. Its existence sanctifies the prose of Walter Scott; its absence vitiates (to some extent) even the prose of Ruskin and Thackeray. We have seen the scant account he takes of temperament in dealing with the great writers of the seventeenth century; he admits its magnificence, but he seems all the while to be deploring its excesses; he reveres his Milton and his Browne, but his heart is with 'Gulliver' and 'Colonel Jack.' It is the same when he comes to treat of their inheritors of the present day. The "prose poetry style" is the death of literary morals. It has "invaded history, permeated novel-writing, affected criticism so largely that those who resist it in that department are but a scattered remnant." *Quorum pars magna*—the reflection is irresistible! And irresistible, too, is the conclusion that Mr. Saintsbury abhors in the writer of prose that exercise of the individual temperament which he most applauds in the poet; that prose to him is less an expression of art than a means of saying something or other; and that prose to be prose should be distinguished by the presence of qualities the opposite of those which poetry must possess to be poetry. This is, perhaps, unfairly put, but Mr. Saintsbury is himself a hot gospeller, and an opponent is not unwilling to adopt his methods. Moreover, an example of his criticism will show that it is not so open to reproach as it seems. We have heard him lament the liability to lapse of the men of the heroic age; we have seen who are the writers of his choice. If we will, we may hear him admit that, after all, only Swift is "impeccable." There are as many bad sentences after Dryden's reform as in the tasteless days of Milton and Browne and Hobbes!

We have no space in which to consider Mr. Saintsbury's analysis of latter-day prose—the "Aniline style," the "style of Mari-vaudage," and the style of "the disciples of literary incuria" (which last is surely to be excused, in some sort, by the necessities of journalism); or to do more than refer in passing to a scholarly disquisition on the differences between metre and rhythm, between the essentials of the movement of verse and the essentials of the movement of prose. Turning to the anthology itself, we find little to question and much to praise. The earlier writers are excellently represented, though the specimens of Jeremy Taylor and Browne in Hazlitt's selection are decidedly more happy than Mr. Saintsbury's. The quotations from Steele and Addison are fairly good; Middleton and Berkeley have no reason to complain; Pope might just as well have been omitted; there is no fault to be found with what is quoted from Richardson. Fielding, however, and Samuel Johnson are not at all as they should be, and Sterne might well be more fortunate; Burke is a trifle unlucky; Gibbon is the reverse; Scott is represented not by the death speech of Elsieph Mucklebackit, but by a couple of fragments of rather bald and wordy narrative; of Byron's letters there is nothing; there is nothing of the prose of Keats,

and as little of that of Wordsworth; there are not more than forty lines of Sydney Smith; the selection from Coleridge includes none of the literary criticism by which he is best known; the Southey excerpt is taken not from the 'Nelson,' but from 'The Doctor'; those from Lamb and Landor will please no one but Mr. Saintsbury. Miss Austen is well treated; but Hazlitt is not. Wilson is better represented than he deserves; the specimen of Macaulay is typical. As for De Quincey, his fortune is a trifle mixed. Here are none of his wonderful variations on themes from Browne and the older artists; none of those "crack passages" on which is based his reputation as a writer of imaginative prose. There is, however, a capital specimen of his handiwork in accordance (more or less) with that tradition in which sobriety was the chief thing aimed at; and from the 'Opium-Eater' a passage that might have been selected with a view to demonstrating the vices of "the prose poetry style," so full of good iambic verse it is. "But the third sister," he begins, in a good prose rhythm, "who is also the youngest!" And then he "drops into poetry," and flourishes away in octosyllables, alexandrines, and even good decasyllables. Here, for instance, are examples of the first:—

Hush! whisper while we talk of her!

For noon of day or noon of night,  
For ebbing or for flowing tide.

Bounding, or with a tiger's leap.

A capital alexandrine is

The kingdom is not large, or else no flesh would live;

it would sound well in Drayton's 'Polyolbion,' or, indeed, in any English poem in that impossible metre. And here are notes—notes positive enough to be the despair of modern minor poets—of choice and moving heroic verse:—

She droops not, and her eyes rising so high.

The fierce light of a blazing misery.

But narrow is the nation that she rules.

It is a pity that Mr. Saintsbury has not noted that in impassioned speech the common movement of the language is iambic. If he had, this quotation from De Quincey had seemed less cruelly ironical.

*Life and Times of General Sir Edward Cecil, Viscount Wimbledon, Colonel of an English Regiment in the Dutch Service, 1605-31, and one of His Majesty's Most Honourable Privy Council, 1628-38.* By Charles Dalton, F.R.G.S. 2 vols. (Sampson Low & Co.)

IF to the facts stated on the title-page of this book it were added that Lord Wimbledon commanded the disastrous expedition against Cadiz of 1625, the story of his life would be told with sufficient completeness. His character was unattractive, and he was distinguished only by ill luck. But men of little account and acts of apparent insignificance may rise to strange importance when a nation is drifting towards a revolution. Viewed thus, the life of Lord Wimbledon is endowed with singular interest. He stands foremost among those ill advisers who guided Charles I. to destruction. Lord Wimbledon's title to this unenviable dis-

inction can be established beyond dispute. Twice at the outset of his downward course the king met a Scottish army in the field, and had to yield on each occasion. The inefficiency of his soldiers and servants, and the alienation of his English subjects, rendered him powerless. And that he was powerless was mainly due to Lord Wimbledon.

Yet the magnitude of the evil he wrought is strangely in contrast with his opportunities for doing mischief. Lord Wimbledon did not, like other conspicuous actors in the Stuart tragedy, devote to the king a lifelong service. On the contrary, he spent the chief portion of his life in the service of the Dutch Government. He was not, like Strafford, a man of restless energy and domineering temper: he was a plodding soldier, diligent and courageous, but no leader of men. Nor had he that dangerous gift, the spirit of enthusiastic, unselfish devotion, which animated Laud and Strafford. Though Lord Wimbledon invariably sought to do his duty, he as invariably sought to do good to himself. If a keen instinct for self-preservation inspires wise and safe advice, he was of all men the safest of counsellors.

As happens when misfortune is in the ascendant, the very circumstances which endowed Lord Wimbledon with influence in the State augmented its untoward result. A soldier and statesman of mature years when Charles came to the throne, he seemed to be the last representative of the good old Elizabethan traditions. As grandson of Lord Burghley and nephew of Lord Salisbury he might claim sagacity as his birthright. And he was sagacious, but with this limitation: he possessed the lawyer-like and prudent temperament of his ancestors without the foresight of a true politician.

Had Lord Wimbledon been a statesman worthy the name of Cecil, he could have rendered to his country invaluable assistance. He, best of all men, knew by sad experience that knavery and imbecility characterized the servants of the Crown. He and his comrades in the expedition against Cadiz had undergone disgrace and danger because the soldiers were untrained, their weapons useless, their food uneatable, and the ships unworkable. Had he, with the authority of that experience, and of years spent in war and official duty, compelled the king to do justice to his soldiers and sailors, and to punish those who robbed and neglected them, he would have taught the king at the outset of his reign the lesson he most needed, and the crown might have passed untroubledly from Charles I. to Charles II.

Inordinate self-reliance was at the root of Charles's misgovernment. He believed that he was always in the right; he believed that all who opposed him were wrong; and he therefore was persuaded that all must submit to one who was so rightful as himself. His self-reliance reached even to a greater height. Charles believed that as he was, so were his servants; they shared in his right-mindedness, they must, therefore, be as successful also; to sift their conduct was needless; the idea that they could be knavish or incompetent was absurd.

Lord Wimbledon accordingly preferred his own comfort to his country; the guilty



officials who had wrecked the Cadiz expedition before it left our shores were neither punished nor dismissed. The king's infatuation ran its course, and some fifteen years later he twice experienced the fate that in 1625 befell Lord Wimbledon: in 1639 and 1640 Charles led his soldiers against the army of Scotland, and had to retreat baffled and defeated, not so much by his opponents as by his followers. And in addition to that fatal inefficiency of the civil and military services, for which Lord Wimbledon was so largely, though indirectly responsible, he was directly responsible for that alienation of the English people which handicapped the king's efforts to meet the Scots in 1639 and 1640.

The unpaid, unfed, untrained soldiers, who were the curse of the Cadiz expedition, were, whenever they were called out, the curse of their own countrymen. Whether on the march or in their billets, they spread terror throughout England; uncontrolled and unprovided for, they revenged themselves on their fellow subjects by robbery and murder. To this result of royal misgovernment Lord Wimbledon could not shut his eyes. To prevent such a chronic occasion of disorder he felt called upon to tender his advice, and he took exactly the wrong course. He did not insist upon the true remedy, that the soldiers' grievances should be removed, and that they should be protected against the officials who plundered and cheated them. He advised that the districts where the soldiers were stationed should be placed under martial law.

The mere idea of martial law was to Englishmen an offence. It was to them a strange intruder into the ordinary law of the land, a dreadful novelty suggestive of the horrors of continental warfare. And when the king, fulfilling his destiny, raised the royal standard against Scotland, the fear of martial law in the hands of Roman Catholic captains, of those soldiers of fortune who had ravaged the Netherlands, and, most of all, in the hands of Strafford, did much to place the king at the mercy of the Scotch invader. Nor did Lord Wimbledon's sinister influence end with the introduction into England of martial law. As if to inspire a universal hatred against the Government, to a grievance that more specially affected the mass of the people he added a vexation which fell upon every small landowner throughout the country. It was Lord Wimbledon who, according to Mr. Dalton, suggested to Charles the revival of the obsolete, but unrepealed statute of Edward II., which gave the king the right to summon such of his subjects as were owners of an estate worth 40*l.* a year to receive knight-hood, and to fine such as refused or neglected to obey the summons.

Some money, undoubtedly, was by this tax brought into the treasury, but far larger was the widespread discontent which the "knights' fees" created, and which in 1641 told with such overwhelming force against Strafford and the king. Death, however, removed Lord Wimbledon about a year before the actual beginning of that end which he had prepared for his royal master. But of that result Lord Wimbledon was assuredly as ignorant as he must have been of another result of the coming revolution, namely, that it would hand over

his stately mansion at Wimbledon to "my Lord" Lambert.

A book that has been to the writer a labour of delight is not always to the reader a delightful labour. And if the 800 pages that Mr. Dalton devotes to the celebration of a man endowed neither with brilliancy in success nor picturesqueness in misfortune fail to captivate the "reading public," to whom he addresses his book, he must not be disappointed. The three years that he has spent over the life of Lord Wimbledon have been by no means wasted. The mass of contemporary documents, admirably annotated and indexed, that Mr. Dalton has collected, illustrating the war of Dutch Independence and English history during the reigns of James and Charles I., is of much value. Lord Wimbledon and his associates, for the most part, are permitted to describe themselves. And although, in our day of literature made easy, "monograph" is a term of reproach, these volumes can be recommended to a student who, though "well up in Gardiner," is willing to gain fresh insight into the causes of that collision between the Crown and the people which shaped into its present form the England in which we live.

*Two Years in the Jungle: the Experiences of a Hunter and Naturalist in India, Ceylon, the Malay Peninsula, and Borneo.* By William T. Hornady. (Kegan Paul, Trench & Co.)

MR. HORNADY does not pretend to much literary finish or elegance, but his style has the great practical merit of expressing clearly and unmistakably what its author means to say, while narrative and reflection are alike flavoured throughout with characteristic touches of dry American humour. Sometimes, too, the writer's intense appreciation of natural beauty leads to the expression of poetic feeling. But a chatty, discursive diary of two years of jungle life, though it makes pleasant reading, requires condensation. Our author probably, however, "had not time to make it shorter," and the regions described are besides, no doubt, less familiar to the American than to the English reader. Apart, too, from a certain amount of sameness and repetition, arising from the character of the writer's daily work as a collector and preserver of animal specimens, the book is not monotonous nor devoid of incident and varied information. As its author says, it is not merely a "personal" but a "first-personal" narrative, and the personality of the writer is accordingly not the least attractive feature of the book; for instance, his hearty and unconventional acknowledgments of the friendly help he met with from English officials, sportsmen, and others, and his appeal—unnecessary, we feel sure—to his own countrymen to requite it in kind.

Mr. Hornady visited England on his way to the East, but he did not enjoy London so much as Sarawak. London

"is but a vast inhospitable wilderness of brick, gloomy but not grand, ancient but not attractive, redeemed from utter loneliness only by its wonderful museums and galleries of art, and its gardens of zoology and botany. Not even in the jungles of India, with only half a dozen native followers, did I feel so utterly lonely as in the heart of

London's immensity, surrounded by nearly four million human beings speaking my own language."

He was struck by the attention which he, "a mere nobody," met with from the authorities of the British Museum, and dwells on the absence of any such national institution at home. On the other hand, as he points out, the expensive, and to a poor man inaccessible, catalogues and monographs of the British Museum compare unfavourably with the free distribution to deserving applicants, by the liberality of the American Government, of the reports of various departments of State.

The author visited the collections of the Challenger in Edinburgh, and was "puzzled to know how such an expedition could go so far and accomplish so little." The bent of his own studies, however, is towards the vertebrates, and especially the larger mammalia, which may possibly lead him to undervalue researches of a very different kind. He had an unlimited order for crocodiles, besides elephants, bisons, tigers, and other large game; indeed, his commission seems to have been pretty wide, for the first package he sent home contained "five large basaltic columns" from the Giant's Causeway. His visit to Ireland was memorable as including his only real encounter with savages. At the head of Loch Neagh he "skeletonized four old donkeys," thereby incurring the displeasure of the natives, and

"I very nearly had my scalp taken by a mob of wild Irishmen, who came at me with long-handled spades.....I was boycotted for an entire day in a cabin, by a mob of nearly a hundred men, women, females [sic], and children,.....while I exercised all the arts of diplomacy I knew to keep the crowd on a peace footing until the arrival of British reinforcements from a police station. I wish I could narrate the whole episode, to show what the festive Home Ruler is capable of on his native bog; but it is too long a story.....I am happy to say I came off with whole bones—mine, I mean, not the donkeys—for they were a complete wreck—after an adventure ten times more dangerous than any I experienced with the head-hunters of Borneo, or any other East Indian natives."

The writer's sporting experiences in India were of the usual kind, his pursuit of the wild elephants being, however, more than ordinarily dangerous from the comparative inferiority of the weapons at his disposal. His essay on the habits and nature of the elephant is interesting. One characteristic which he brings out very strongly is the imperfect capacity, under certain circumstances, to employ those senses by which an animal discovers the presence of danger. To this peculiarity we are indebted for little pictures like the following:—

"Now stand here with me and watch that lordly old tusker who is coming this way. See how lazily and leisurely he saunters along, swinging his huge trunk from side to side, until he comes to a thick clump of bamboo. He surveys the clump for a moment with his queer little brown eye, and sees in the very centre of it a soft and juicy young shoot, which looks very much like a huge stalk of asparagus, twenty feet high. Slowly and deliberately he forces his way right into the clump, and reaches inward and upward with his trunk until he gets a turn of it around the coveted young shoot. Now he quickly backs off a few steps, and the twenty-foot stem totters, cracks, and comes down with a tearing crash

Quietly placing his huge forefeet upon the prostrate stem he crushes it into fragments, winds a soft juicy piece of it up to his mouth, and begins a measured 'champ! champ! champ!' which tells us he is wholly unsuspecting of our presence."

On a similar occasion the author and a native guide remained crouching under a tree surrounded by elephants a few yards distant, sniffing the air with their trunks, but unable to discover the position of the enemy, whom they would otherwise probably have charged. This characteristic has sometimes been considered a proof of stupidity. In fact, many authorities, European and native, have credited the elephant with but a mediocre share of intellect—a view from which Mr. Hornady entirely dissents. On the above occasion, after waiting a few minutes the party ventured to move, and found that the herd had entirely disappeared. Unlike the deer or bison when alarmed,

"the lordly elephant, largest of all terrestrial mammals, glides away like a grey shadow, without breaking a twig, or scraping against a bough. His foot is like a huge india-rubber car-spring, and is literally shod with silence."

In Borneo Mr. Hornady slaughtered—in the interest of science, for they afford but indifferent sport—a number of orang outang, the same excuse covering the rather treacherous murder of certain individuals who fell victims to their attempt to protect their younger relatives. In killing these animals he was never troubled by qualms suggested by their resemblance to the human family, for he never, he says, perceived the likeness. Mr. Hornady is not devoid of the instincts of a sportsman; but business is business, and sentimental scruples are weakened by the money value of some of the specimens. The same consideration would, no doubt, lighten the heavy, and in such climates unpleasant labour—often very graphically detailed in these pages—of skinning and "skeletonizing" so many large animals; but "tastes differ, that's all. As for myself, I would not have exchanged the pleasures of that day, when we had those seven oranges to dissect, for a box at the opera the whole season through."

The friendly and hospitable behaviour of both Chinese and Dyaks made his journeys in the interior of Borneo and his residence in the native villages both easy and enjoyable. These advantages he attributes mainly to the work done by Rajah Brooke and his successor, to the value of which he bears emphatic testimony. But the reader may gather from many pleasant and amusing passages, the number and variety of which we have perhaps not sufficiently indicated, that the traveller also owes much to his own genial philosophy, and on occasion to his firmness and diplomacy.

*Miscellaneous, Prose and Verse.* By William Maginn. Edited by R. W. Montagu. 2 vols. (Sampson Low & Co.)

It is certainly time that Maginn's writings scattered through early numbers of *Blackwood* and *Fraser* should be published in a collected form. If only as one of the early fathers of magazine literature, he deserves some recognition from a generation which has seen that class of literature attain its

present enormous development. The interest, too, which always attaches to anything in the nature of a spiritual pedigree cannot fail to be awakened in all lovers of Thackeray, that is in all cultivated people, by a closer acquaintance with the man to whom the great novelist, eighteen years his junior, was indebted not only for at least one character, but for a good deal of his method, and for many a favourite allusion and quotation. But apart from such considerations as these, Maginn cannot fail to be in himself an interesting figure. He is the most conspicuous representative, as he is almost the last, of that race of literary swash-bucklers, loose living and hard hitting, who flourished in the last and the earlier years of the present century. It may not be exactly true, as a too-confiding contemporary suggests, to say that in these days literary judgments are never affected by political differences. We suspect that even now there are many good people who, like the late Mr. Keble, find that their disapproval of Milton's political views interferes with their enjoyment of 'Paradise Lost'; and quite recently an elegant writer has attempted to press the terms "Liberal" and "Conservative" into the service of poetic criticism. But for the most part, no doubt, we admit that differences of opinion may coexist with agreement in taste; and even when we do forget this, we at least remember our manners, and abstain from the cudgel practice which once delighted the hot youth of *Blackwood* and the *Quarterly*, and now serves as a caution to critics, lest their names should go down to posterity linked in an unenviable fashion with that of a Keats or a Shelley. If Maginn, instead of drinking himself to death before he was fifty, had lived out the allotted years of man, it is probable that he would often enough have wished to blot the lines in which he says that Keats wrote indecently, or that the 'Adonais' contains "two sentences of pure nonsense out of every three."

Nor is it only the literary critic who may learn from these remains of Maginn's that his own likes and dislikes are not necessarily the rule and measure to which all things are bound to conform or be condemned. Simple folks who are apt to take too seriously the terrible denunciations of woe pronounced by "anti-Radical" prophets upon a backsliding—or rather forward-rushing—world may draw a little comfort from the knowledge that rather more than fifty years ago similar prognostics were being framed. Let them hear Maginn on 'A Dozen Years Hence':—

"Let's drink and be merry,  
Dance, sing, and rejoice"—  
So runs the old carol—  
"With music and voice."  
Had the bard but survived  
Till the year thirty-three,  
Methinks he'd have met with  
Less matter for glee;  
To think what we were  
In our days of good sense,  
And think what we shall be  
A dozen years hence.

Oh! once the wide Continent  
Rang with our fame,  
And nations grew still  
At the sound of our name;  
The pride of Old Ocean,  
The home of the free,  
The scourge of the despot  
By land and by sea,

Of the fallen and feeble  
The stay and defence—  
But where shall our fame be  
A dozen years hence?

The nobles of Britain,  
Once foremost to wield  
Her wisdom in council,  
Her thunder in field;  
Her judges, where learning  
With purity vied;  
Her sound-headed Churchmen,  
Time-honoured and tried:  
To the gift of the prophet  
I make no pretence,  
But where shall they all be  
A dozen years hence?

Perhaps 'twere too much  
To rejoice at the thought,  
That its authors will share  
In the ruin they wrought;  
That the tempest which sweeps  
All their betters away  
Will hardly spare Durham,  
Or Russell, or Grey;  
For my part I bear them  
No malice prepense,  
But I'll scarce break my heart for't  
A dozen years hence.

When prisons give place  
To the swift guillotine,  
And scaffolds are streaming  
Where churches have been;  
We too, or our children,  
Believe me, will shake  
Our heads—if we have them—  
To find our mistake;  
To find the great measure  
Was all a pretence,  
And be sadder and wiser  
A dozen years hence.

Except that we have few political rhymers who can rhyme so smoothly nowadays, and that, Russell and Grey having died in their beds at a good old age, other names (which the reader can easily supply) would have to be substituted, this might easily pass for a recent production. Somehow, the modern reader will think, there has been no very great deterioration, whether in Churchmen or in judges, since the days of Howley and Eldon; and though several dozen years have passed, our heads are still quite safe on our shoulders, and our shoulders even safer from the bully's cane than they were in Maginn's time. This reminds us that the famous review of Grantley Berkeley's novel, which earned poor Fraser a thrashing, and Maginn himself a bullet in or near his boot, is given in these volumes. It is no doubt pretty savage, but considering the character of the victim we are not prepared to endorse all the reprobation that has been bestowed on it. If Maginn had confined his attacks to people no more deserving of gentle treatment, and as well able to defend themselves, there would have been but little blemish on his reputation. Yet there are changes, doubtless; though, perhaps, not entirely of the sort which Maginn in his pessimistic mood (as we should call it in our modern jargon) foretold—one indeed which in his gloomiest forecasts he never anticipated. Gentlemen and scholars do not look upon getting drunk as one of the ordinary incidents of life. No one, for example, who was setting down gastronomic and culinary maxims would think it needful to include a piece of advice to be applied "if you have been tipsy over night." Still less would he, assuming such a contingency, recommend "half a glass of old Cognac ere you assume the knife and fork" at breakfast. Modern readers would hardly



care to be informed what is "the best breakfast dram." The 'Maxims of O'Doherty' contain sundry shrewd remarks on various subjects; but from the first, which prescribes "port, three glasses at dinner; claret, three bottles after," to the hundred and forty-second, which informs the world that sherry and cold rum punch "may be eternally varied in their application during dinner," they are pervaded by an aroma of intoxication which more than anything else in these volumes gives the measure of the progress (if the word may be allowed) which mankind has made at least in one direction during the last fifty years. The oddest thing is that Maginn does not seem to have seen the least objection to this perpetual soaking. For his scurrility he had flashes of shame. In one of the admirable Shakspearean papers which show what he could do in his more scholarly moods, he remarks, "The task of the satirists appears to me the lowest in which talent can be employed"; and elsewhere he shows signs of a perception that there was a better way in criticism than that which he adopted. But that sobriety could be morally, physically, or intellectually advantageous he seems to have had no notion. Yet no man threw away his chances more for lack of it. If he was not a fine scholar, he had a wonderful command of several languages; and of his powers as a storyteller the 'Tales from Blackwood' are a witness. It is needless here to recapitulate the well-known names. His two Homeric ballads of the 'Funeral of Achilles' and the 'First Appearance of Helen' (from the *Odyssey*) are admirable; and the rendering into English thieves' slang of Vidocq's "En roulant de vergne en vergne," besides being a *tour de force* in the matter of rhyme, strikes us as being a marvellous piece of work. The rollicking metre in which the picture of low crime, with a glimpse of the gallows in the distance, is set forth, gives a grotesquely horrible effect which it would be hard to match out of Villon. It is too long to give entire, and to quote a verse or two would give no idea of it; besides that, every other word needs a glossary. So, to part with Maginn in a pleasant frame, we will quote his little poem 'To my Daughters,' which will incidentally serve to illustrate what we have said as to the writer's influence on Thackeray:—

O my darling little daughters !  
O my daughters, loved so well !  
Who by Brighton's breezy waters  
For a time have gone to dwell.  
Here I come with spirit yearning,  
With your sight my eyes to cheer,  
When this sunny day returning  
Brings my forty-second year.  
  
Knit to me in love and duty  
Have you been, sweet pets of mine !  
Long in health and joy and beauty  
May it be your lot to shine !  
And at last when, God commanding,  
I shall leave you both behind,  
May I feel, with soul expanding,  
I shall leave you good and kind.  
May I leave my Nan and Pigeon  
Mild of faith, of purpose true,  
Full of faith and meek religion,  
With many joys and sorrows few !  
Now I part with fond caressing,  
Part you now, my daughters dear :  
Take then, take your father's blessing  
In his forty-second year.

The word "faith," by the way, in the second line of the last stanza, can hardly be correct.

But the editing of these volumes leaves a good deal to be desired. We can be pretty certain, for instance, that Maginn never wrote, as the second line of an *Alcaic stanza*, "Invitat Euhoe! nox est; abait dies," nor is emendation difficult. Mr. Montagu must look to these and other things of the same kind if a second edition is called for.

## NOVELS OF THE WEEK.

*Sir Robert Shirley, Bart.* By John Berwick Harwood. 3 vols. (Hurst & Blackett.)  
*Adrian Vidal.* By W. E. Norris. 3 vols. (Smith, Elder & Co.)

*The Bachelor Vicar of Newforth.* By Mrs. Harcourt-Roe. 2 vols. (Fisher Unwin.)  
*Irish Pride.* By E. Noble. (Bevington & Co.)  
*L'Aventure de Mlle. de Saint-Alais.* Par Henry Rabusson. (Paris, Calmann Lévy.)

MR. HARWOOD deals so largely in the aristocracy, having previously given us the history of 'The Tenth Earl,' 'Lord Lynn's Wife,' and 'Lady Flavia,' that he ought to be quite an authority on the manners and customs of the upper crust of society. The hero of his new story is a wicked baronet, the accomplice in crime of a very low type of villain; and that the author considers him to be a faithful sketch from nature seems to be proved by the appearance of his name on the title-page of a story originally printed under another title in a periodical specially intended for family reading. As a matter of fact, the change thus effected does Mr. Harwood less than justice, for his hero is not the wicked baronet, but an earl, who surely had a better claim than bad Sir Robert to occupy the head-line of four or five hundred pages. This might be hypercriticism if it were not that some good purpose may be served by expressing a doubt as to the value of improbable and un-lifelike fables about the aristocracy manifestly written with little knowledge of any special characteristics displayed by them as a class. No serviceable ideas on the subject can be conveyed by such stories as 'Sir Robert Shirley, Bart.,' whether to family readers or to anyone else, and the talent of an author for pleasant homely romance would be employed to greater advantage on themes of every-day average life than in dwelling on the low villainies and heroic virtues of men and women of title.

'Adrian Vidal' is one of Mr. Norris's more successful works. It misses something of the charm which the Algerian scenery gave to 'Mademoiselle de Mersac'; but it is better arranged and more complete than most of Mr. Norris's works. His real weakness lies in his gift of pleasantness. He is apt to be diffuse, and his diffuseness is so agreeable and so persuasive that one is led away imperceptibly from the thread of the story, and finds it hard to admit the fault which ought to be condemned. Mr. Norris certainly might do better than he has done—of that he is no doubt aware. He should try to compress his matter and face the difficulty of filling three volumes. If he were to cut down his pleasing digressions what should he put instead? If he could solve that problem he would take a high place among living novelists.

Under a cumbrous title Mrs. Harcourt-Roe has again taken a clergyman's trials for

her theme. Two-thirds of the story are outlined in a prologue, which, though only a page long, is calculated to discount a good deal of the reader's interest. If the hero does not altogether succeed in attracting sympathy, it is not because he lacks, but because he is rather overcharged with heroic qualities. The Rev. Theophilus Manley is an over-drawn personage, and the situations for the display of his numerous virtues are somewhat clumsily contrived. To bring the heroine into contact with him she is knocked down by a cart; as a prelude to their final reconciliation she stumbles, falls against some rocks, and faints, whereupon the vicar places his hat under her hair until she revives. But if the writer fails in the region of romance, it must be admitted that she has a very agreeable and natural way of describing the doings and sayings of society in an English seaport. Provincial angularities come in for some good-humoured satire, and several types of the genus naval officer are drawn to the life. The author's leanings are evidently not altogether towards the new school, for she speaks with implied regret of the time when "the polished, somewhat cynical, æsthetic, learned, ironical type of officer" had not yet come into existence. The courtship of Lieut. Campbell—a good representative of modern nonchalance—and its humiliating termination is an amusing episode, carried through with perfect consistency, and shows the author at her best. But the whole story is bright and readable, and correctly reproduces many of the lighter phases of modern society without degenerating into flippancy.

It is difficult to imagine what could have induced the author of 'Irish Pride' to supplement that title with the explanatory addition "an unsocial tale of social life," seeing that what little merit the book possesses consists of the sketches of the frivolous side of Irish character as exhibited in third-rate provincial and metropolitan society. It is impossible to feel any respect or sympathy for the few personages we are obviously intended to admire, so helplessly submissive are they to the rampant vulgarity of their friends and relations. Dublin society as pictured by this writer is the reverse of attractive, and its belles are represented as relying mainly on foreign cosmetics and native impertinence. The style in which 'Irish Pride' is written is extraordinarily bad. A new-comer is spoken of seriously as "the latest addenda"; "to addend" is used in the sense of to add, and "evanescent" in some sense that we have failed to fathom. As specimens of the author's taste in names we may mention Lady Monia Cottonopolis and Mr. Astutor, a solicitor.

The excellent promise of 'Madame de Givré' and 'Le Roman d'un Fataliste' is well sustained in 'L'Aventure de Mlle. de Saint-Alais.' The plot would scandalize a Frenchman of the old school, for the very reason that there is nothing really scandalous about it. Edmée de Saint-Alais is the beautiful daughter of impoverished parents, who have been accustomed to associating on equal terms with the wealthiest as well as the most select society of the Empire. She is still welcomed by this society, but unfortunately no longer possesses the dowry which alone could ensure her an honour-

able marriage. A lover who means well and a lover who means ill present themselves, and the latter for the time makes the running; but the former wins on the post, with the additional satisfaction of knocking his rival down first and putting him *hors de combat* in a duel afterwards. The preliminary knocking down is an audacious and salutary innovation. Also let it be noticed that this is one of the first French novels in which yachting plays a part. They are improving across the Channel. To speak more seriously, 'L'Aventure de Mlle. de Saint-Alais' is a book of very considerable merit, and is worth comparing with similar books of twenty years ago—say with 'La Petite Comtesse.'

## CHRISTMAS BOOKS.

*From Crown to Crown: a Tale of the Early Church.* By the Author of 'The Martyrs of Vienne and Lyons.' (Hatchards.)

*Mixed Pickles: a Story for Boys and Girls.* By Mrs. Field. Illustrated by T. Pym. (Wells Gardner, Darton & Co.)

*Golden Legends of the Olden Time.* By John Stoughton, D.D. (Hodder & Stoughton.)

*Dot: the Story of a City Waif.* By Annie Lucas. (Same publishers.)

*Fritz and Eric; or, the Brother Crusoes.* By John C. Hutcheson. (Same publishers.)

*The Owls of Olynn Belfry: a Tale for Children.* Illustrated by Randolph Caldecott. (Field & Tuer.)

*The Queen of the Arena, and other Stories.* By Major Stuart Harrison. Illustrated by Millais and Others. (Fisher Unwin.)

*Christmas Angel.* By B. L. Farjeon. Illustrated by Gordon Browne. (Ward & Downey.)

*Aunt Judy's Annual Volume.* Edited by H. K. F. Gatty. (Hatchards.)

'FROM CROWN TO CROWN' is an interesting, though very sad story of the persecutions of the early Christians in Alexandria.

Mrs. Field's 'Mixed Pickles' is a pretty story of a little girl who had many adventures and hairbreadth escapes. The illustrations are good.

Dr. Stoughton's 'Golden Legends of the Olden Time' is a pleasant book. The beautiful legends of St. Christopher and St. Elizabeth are always welcome. In the introduction Dr. Stoughton says: "I have been the more drawn to this attempt by thinking of pictures in English and foreign galleries, with which, in these days of artistic culture and continental travel, people are becoming more and more acquainted." The idea is not new, but it is well wrought out by Dr. Stoughton.

Dot is a poor little girl whose mother—an outcast—died after terrible suffering. Dot was brought up by a fish-woman, kind-hearted, but given to drink. The woman's wicked husband caused them both much suffering. The story is very sad, too sad for children, but it ends happily and shows how much good is done by ragged schools and homes for destitute children. There is rather too much Lancashire dialect. It is a very good story for persons who lead easy, self-indulgent lives. Mr. Pym's illustrations are, as usual, effective.

Too many Crusoes have followed in the wake of the immortal Robinson. Fritz and Eric, Mr. Hutcheson's "Brother Crusoes," are pleasant young men, but surely their adventures are too many and too hackneyed. The desert island is not reached till the book is half way to its close. The reader is first treated to a detailed account of the Franco-German war, from the point of view of Fritz.

'The Owls of Olynn Belfry' is one of Messrs. Field & Tuer's pleasant little paper-covered books. The green of the cover is somewhat crude. The story is pretty. There are some

owls in the church tower, very precious to the rector, who is an ornithologist. How the old owls act as policemen and save the church plate—though the thieves steal their young ones in revenge—is cleverly told. It is superfluous to praise Mr. Caldecott's illustrations.

Major Harrison, in his preface to 'The Queen of the Arena, and other Stories,' speaks too modestly of his handiwork. He promises a second series if the first is successful; the appreciation of his readers ought to ensure the fulfilment of his promise. The death of the Queen of the Arena is full of pathos, while 'My Uncle's Cashier,' a tale of deep laid villainy unmasked, is most exciting. 'La Fleur de Ruel,' a tale of poisoning in the days of Mazarin, is a ghastly tragedy.

Mr. Farjeon's 'Christmas Angel' is emphatically not a book for children. In the guise of a dream all the horror and all the misery of child life in the slums of London are set forth. The terrible story is powerfully told. It is meant for those whose motto, like the dreamer's, is "Let every one look after his own; it is a sufficient burden."

The readers of *Aunt Judy* will be sorry to hear that this is the last of the yearly volumes. The magazine has existed for nineteen years, being founded by Mrs. Gatty, and has proved interesting and instructive reading, especially for girls.

## LAW BOOKS.

*The Parliamentary Election Acts for England and Wales.* By J. M. Lely and W. D. I. Foulkes. (Clowes & Sons.)—This edition of the Election Acts is excellent. It is, indeed, more than an annotated edition, for it includes a history and a summary of the law relating to the franchise, which are models of conciseness. The book contains the text of 149 enactments, notes giving the effect of all the decided cases, a general index very well compiled, and separate indexes for the four most important statutes. It is obvious that the authors have worked hard at their laborious and difficult task, and a close examination proves that they have left no signs of haste, though some part of their work must have been done with great rapidity. In the notes they have drawn the line admirably between timidity and rashness. To take one instance,—the judicious character of their remarks on the effect of the new enactments with regard to the Oxford and Cambridge voters has been established by a recent decision. The worth of such a book is only to be tested in practice, and the best praise of Messrs. Lely and Foulkes's work is that, although it is a new book, and not a revised and enlarged edition of a standard work, it has already come into general use and is likely to become a text-book of authority. It is hardly necessary to point out, in the case of a work by such practised legal writers, that it has one quality not always to be found in law books, namely, that the history and summary are written in good English, and in a style which leaves nothing to be desired in the way of terseness and perspicuity.

*About Going to Law.* By Arthur John Williams. (Cassell & Co.)—Mr. Williams's little book is prefaced with no excess of modesty. It bears a sort of superscription which may indicate that it is one of a projected series of "Hints to Honest Citizens," and the author thinks that though popular in expression it will bear the criticism of the exact lawyer; and he asserts that it will be found of service only to honest men. The first chapter shows the honest man how he is to avoid going to law, and it may be hoped, as the book is doubtless for sale to the dishonest as well as to the honest, that the dishonest will take the reasons as an *à fortiori* argument. If Mr. Williams would write a work for dishonest citizens and induce them to refrain from going to law, he would do a greater service

than he has done at present. As for the exact lawyer, he feels some distrust of the advice of a person who calls the Statute of Frauds by the name of the "Statute of Frauds and Forgeries," and who quotes the famous seventeenth section as containing exceptions which make the contract of sale "good if the buyer accept part of the goods or gives something *unearned* to bind the bargain." But Mr. Williams does give some good advice, especially about the conduct of cases in the County Court. The advice to an honest defendant is very wise; he should call his witnesses and make no speech. In another place Mr. Williams just misses what might have been an epigram, for the gist of his advice in a doubtful matter is,—“Don't go to law, but go to a lawyer.” People are too apt to put off going to a lawyer till it is too late.

## OUR LIBRARY TABLE.

The name of Maurice Kyffin is unfamiliar to that of an English poet; and, in fact, we believe he was a Welshman whose not very numerous productions were chiefly in his own native language. Nevertheless, his loyal poem on *The Blessednes of Brytaine*, originally published in 1587 and reissued with additions in 1588, fully deserved to be reprinted as a piece of fine English versification not without historical interest. It is, in fact, a high eulogy on the government of Queen Elizabeth and an exhortation to loyalty, provoked, as it would seem, by Babington's conspiracy, in which two Welshmen were implicated. A reprint of the first edition has just been issued by the Cymmrodorion Society from a copy supposed to be unique, in the Lambeth Palace library, a former reprint, which appeared in Huth's 'Fugitive Tracts in Verse,' being described as by no means accurate.

MR. THOMAS ARNOLD'S *History of the Cross of Edinburgh* (Edinburgh, Paterson) is a booklet called forth by the "restored" cross which has been erected at the expense of Mr. Gladstone. Some of Mr. Arnold's assertions regarding historical matters are more patriotic than correct; nor are his ideas of what constitutes a "sham antique" at all admissible.

*Asiatic Society of Bengal: Centenary Review of the Researches of the Society, 1784-1883.* (Calcutta, Thacker, Spink & Co.)—The first century of the existence of the Society closed on the 15th of January, 1884, and the present review is in the manner of a general stocktaking of its labours during that period. The work, which, considering the intricacy of the subjects with which it deals, is remarkable for its succinctness and at the same time its comprehensiveness, has been prepared by Dr. Rajendralala Mitra, Dr. A. F. R. Hoernle, and Baboo P. N. Bose. It consists of three parts, viz., a short history of the Society since its foundation in 1784 at the instance of Sir William Jones; a *résumé* of the papers published by the Society on science generally; and a *précis* of its researches into archaeology, history, literature, &c. It would be obviously impossible in the space at our disposal to refer even to the many subjects connected with Oriental knowledge upon which the researches of the Society have thrown new and valuable light. The details given appear fully to support the modest contention which the authors of the review put forward on behalf of the Society, namely, that it has adequately carried out the objects of its existence. To sum up in the briefest manner the services of the Society, it has provided, at a very considerable cost, buildings for the use of scholars; it has established a museum and a library already of importance; it has made collections of coins, medals, and pictures; and it has published in all 354 volumes, of which twenty-one are volumes of Asiatic researches and 187 of Oriental works of different kinds. We may add that the review contains several copious and excellent indexes to the subjects dealt with in the Society's publications,



which will be very welcome to the students of Oriental literature and science.

Mr. SAINTSBURY has produced a lucid and readable account of *Marlborough*, which Messrs. Longman have printed in clear type and bound in a hideous cover. A few maps are sorely needed to elucidate the story of Marlborough's campaigns.

SEVERAL books of reference are now before us, among them the excellent *Handbook of Jamaica* (Stanford) of Messrs. Sinclair and Fyfe; the second annual issue of the valuable *Directory of Building Societies* (Kent & Co.), compiled by Mr. H. Kent and Mr. V. M. Braund; and Mr. Skinner's *London Banks*, which has nearly completed the twenty-first year of its existence.

We have a number of booksellers' catalogues on our table. Mr. Quaritch is the chief contributor, sending us a *Rough List* and also *The Literature of Occultism*. We have, too, received catalogues from Mr. Dobell, Mr. Somerville, Mr. Stibbs (who is moving), Mr. Toon (pamphlets from the Duke of Portland's library), Messrs. Barnicot of Taunton, Mr. Blackwell of Oxford, Mr. Cornish of Manchester, Messrs. Fawn of Bristol, Mr. Johnston of Edinburgh, Messrs. Sotheran of Manchester, Mr. Brockhaus of Leipzig (a catalogue of the Egyptological library of Lepsius), and Mr. Stargardt of Berlin (mainly genealogy and heraldry).

We have on our table *Abyssinia*, translated from the German of Dr. H. Thiersch by Sarah Pereira (Nisbet).—*Ancient India as Described by Ptolemy*, by J. W. McCrindle (Trübner).—*Lettres sur l'Histoire de France (XIII.-XXIV.)*, by A. Thierry, edited by G. Masson and G. W. Prothero (Cambridge, University Press).—*Economic Aspects of Recent Legislation*, by W. Watt (Longmans).—*A Text-Book on the Method of Least Squares*, by M. Merriman (Macmillan).—*Yoked Together*, by E. L. Davis (Nisbet).—*Wild Flowers*, by Ruth O'Connor (Burns & Oates).—*As in a Looking-Glass*, 2 vols., by F. C. Phillips (Ward & Downey).—*Mem Sahib*, by Mrs. F. Platts (Hamilton).—*The Search for the Talisman*, by H. Frith (Blackie).—*Sir Henry Havelock and Lord Clyde*, by E. C. Phillips (Cassell).—*Ned in the Woods*, by E. S. Ellis (Cassell).—*Ned on the River*, by E. S. Ellis (Cassell).—*Harper's Young People Volume*, 1885 (Low).—*Bayard the Dauntless*, by E. Millard and M. Archer (S.S.U.).—*Josceline; or, the Cousins*, by M. Pollard (S.S.U.). Among New Editions we have *Men at the Bar*, by J. Foster (The Author).—*The Acts relating to the Income Tax*, by S. Dowell (Butterworths).—*Matilda, Princess of England*, 2 vols., by Madame S. Cotton, edited by G. E. Raum (Trübner).—*and Irving's Life and Voyages of Christopher Columbus*, 3 vols. (Cassell).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

- Bible Conquests in Many Lands, cr. 8vo. 3/6 cl.  
Bible Tales for Infant Minds, illustrated, imp. 16mo. 3/6 cl.  
Edersheim's (A.) Israel under Samuel, Saul, and David to Birth of Solomon, cr. 8vo. 2/6 cl.  
Fiske's (J.) The Idea of God as affected by Modern Knowledge, cr. 8vo. 4/6 cl.  
Hardman's (W.) Stories and Teaching on the Litany, 5/ cl.  
Jordan's (Rev. L. H.) Pastor's Diary and Clerical Record, 2/ Our Friends in Paradise, with Introduction by Right Rev. W. D. MacLagan, imp. 16mo. 3/6 cl.  
Pearce's (M. G.) Some Aspects of the Blessed Life, 16mo. 2/8 cl.  
Simon's (D. W.) The Bible an Outgrowth of Theocratic Life, cr. 8vo. 4/6 cl.  
Story of the Resurrection of Christ, by R. E. H., 4/ cl.

## Fine Art.

- Chantry's Peak Scenery, or Views in Derbyshire, with Descriptions by J. Croston, folio, 31/6 cl.  
Ray's Edinburgh Portraits, mostly written by P. Paterson, and edited by J. Maidment, 2 vols. cr. 8vo. 12/ cl.

## Poetry and the Drama.

- Byron's Child Harold, Intro. by H. F. Tozer, cr. 8vo. 3/6 cl.  
Emery's (A.) Orpheus, and other Poems, 12mo. 3/6 cl.  
Hall's (R.) Songs of Earth and Heaven, cr. 8vo. 3/6 cl.  
Haywood's (J. C.) Antinous, a Dramatic Poem, cr. 8vo. 5/ cl.  
Holmes's (G. W.) The Last Leaf, Poems, illus., folio, 42/ cl.  
Robinson's (A. M. F.) New Arcadia, and other Poems, 6/ cl.  
Story's (W. W.) Poems, 2 vols. 12mo. 7/6 cl.  
Tennyson's (Lord) Tiresias, and other Poems, 12mo. 6/ cl.

Christmas Carols specially intended for Children, words by Mrs. Hornaman, music by A. Redhead, roy. 16mo. 3/6

## Philosophy.

Kant's Introduction to Logic and Essay on Mistaken Subtlety of the Four Figures, translated by Abbott, 8vo. 6/ cl.  
Zeller's (Dr. E.) Outlines of the History of Greek Philosophy, trans. by Alleyne and Abbott, cr. 8vo. 10/6 cl.

## History and Biography.

Eliot's (G.) Life, edited by J. W. Cross, Vol. 2, Cabinet Edition, 12mo. 5/ cl.  
Gower's (Lord R.) Last Days of Marie Antoinette, 10/6 cl.  
Maurice (F. D.), Life of, edited by his Son F. Maurice, 2 vols. cr. 8vo. 16/ cl.  
Thayer's (W. M.) From the Tannery to the White House, Story of Life of U. S. Grant, cr. 8vo. 2/6 cl.

## Geography and Travel.

Cumming's (C. F. G.) Wanderings in China, 2 vols. 8vo. 25/ cl.  
Dukes's (E. J.) Every-day Life in China, cr. 8vo. 5/ cl.  
Eliot's (F.) Diary of an Idle Woman in Sicily, 2 vols. 2/ swd.  
Hanson's (C. H.) The Land of Greece Described and Illustrated, imp. 8vo. 8/ cl.  
Howells's (W. D.) Tuscan Cities, roy. 8vo. 10/ cl.

## Philology.

Buchheim's (C. A.) Modern German Reader, Part 2, 2/6 cl.  
Dante's Paradise, with Translation and Notes by A. J. Butler, cr. 8vo. 12/6 cl.  
Harrison (J. A.) and Baskerville's (W. M.) Handy Anglo-Saxon Dictionary, based on Grose's Grein, 12/ cl.  
Hauff's (W.) Die Karavane, with Notes and Vocabulary by H. Hager, 12mo. 2/6 cl.  
Kelke's (W. H. H.) Epitome of English Grammar, 4/6 cl.  
Mackie's (Rev. E. C.) Parallel Passages for Translation into Greek and English, 12mo. 4/6 cl.  
Nixon's (J. E.) Prose Extracts arranged for Translation into English and Latin, cr. 8vo. 3/6 cl.

## Science.

Fagge's (C. H.) Principles and Practice of Medicine, 2 vols. 8vo. 36/ cl.  
Holder's (C. F.) Marvels of Animal Life, 8vo. 8/6 cl.  
Lusk's (W. T.) Science and Art of Midwifery, 8vo. 15/ cl.  
Proctor's (R. A.) Star Primer, cr. 8vo. 2/6 bds.  
Quain's (R.) The Healing Art in its Historic and Prophetic Aspects, 8vo. 3/6 cl.  
Warlomont's (Dr. E.) Manual of Animal Vaccination, translated and edited by A. J. Harries, cr. 8vo. 4/6 cl.  
Wood's (Rev. J. G.) My Back-yard Zoo, 12mo. 2/6 cl.

## General Literature.

Alcott's (L. M.) Lulu's Library, 12mo. 3/6 cl.  
Annie's Story, by S. Selous, 12mo. 2/6 cl.  
Bluntchil's (J. K.) Theory of the State, authorized English translation from sixth German edition, 8vo. 12/6 bds.  
Both Sides of the Street, an American Tale, cr. 8vo. 2/6 cl.  
Britton's (E. V.) Some Account of Amyot Brough, cr. 8vo. 5/ cl.  
Buchanan's (R.) The Earthquake, or Six Days and a Sabbath: The First Three Days, cr. 8vo. 6/ cl.  
Confessions of a Coward and Coquette, edited by the Author of 'The Parish of Hilby', cr. 8vo. 6/ cl.  
Crawford's (F. M.) Zoroaster, cr. 8vo. 6/ cl.  
Elise's (G.) Essays and Leaves from a Note-Book, Cabinet Edition, 12mo. 5/ cl.  
Francis's (F.) Eric and Ethel, a Fairy Tale, 12mo. 3/6 cl.  
Gladstone Umbrella (The), Political Dainties, ob. 4to. 2/6 cl.  
Gronlund's (L.) Co-operative Commonwealth in its Outlines, authorized English Edition, cr. 8vo. 2/ swd.  
Halek's (V.) Three Stories, Under the Hollow Tree, &c., translated from the Czech by W. W. Strickland, cr. 8vo. 5/ cl.  
Harrison's (Mrs. B.) Folk and Fairy Tales, cr. 8vo. 7/6 cl.  
Heather Belles, a Modern Highland Story, by Sigma, 3/6 cl.  
Hibberd's (S.) The Golden Gate and Silver Steps, with Bits of Tinsel Round About, 12mo. 6/ cl.  
Hodgetta's (J. F.) The English in the Middle Ages, 8vo. 6/ cl.  
Marks's (A. J.) Hidden from the World, 3 vols. cr. 8vo. 31/6 cl.  
Payne's (J.) Talk of the Town, cr. 8vo. 3/6 cl.  
Proctor's (R. A.) Strength and Happiness, cr. 8vo. 5/ cl.  
Reed's Supplement to Shipowners' and Shipmasters' Handy Book, cr. 8vo. 2/ cl.  
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Warren (E. P.) and Cleverly's (C. F. M.) Wanderings of the Beetle, 4to. 7/6 cl.  
Wood's (J. G.) Illustrated Stable Maxims, 4/ sheet.  
Zola's (E.) The Rush for the Spoil, a Realistic Novel, cr. 8vo. 6/ cl.

## FOREIGN.

## Theology.

König (A.): Schöpfung u. Gotteserkenntnis, 3m.  
Rothe (R.): Vorträge aus seinen Letzten Lebensjahren, 4m.

## Drama.

Coppée (F.): Les Jacobites, 2fr. 50.

## History.

Bailion (Comte de): Henriette Anne d'Angleterre, 7fr. 50.  
Durand (La Générale): Mémoires sur Napoléon et Marie Louise, 3fr. 50.  
Richter (G.): Annalen der Deutschen Geschichte im Mittelalter, Div. 2, Part 1, 4m. 50.

## Philology.

Aristophanes Comedias, ed. F. H. M. Blaydes, Part 12, 9m.  
Kæmpf (W.): De Pronominum Personarum usu apud Poetas Scenicos Romanorum, 1m. 60.

## Science.

Maisonnette (S.): La Lumière Électrique, 5fr.

## General Literature.

Bolagobey (F. de): Le Cri du Sang, 6fr.  
Flaubert (G.): Par les Champs et par les Grèves, 3fr. 50.  
Pressensé (Madame E. de): Geneviève, 3fr. 50.

## GORSE.

BLOOM of the Common, common bloom, gold honey,  
Sweet like a healthy life in every season,  
Nature still grows thee, Gorse, regales her bees on  
Stretches of English land, wide, windy, sunny,  
Free from the fetters of that monster, Money,  
Big with delusive promise full of treason;  
Harbours the wren, the furzeling, and the coney,  
Feeds goose and ass there,—Soul too, lord of reason.

Wild wealth of merry May, of dim December!  
Swedish Linnaeus fell upon his knees

To thank with joy the Everliving Power  
(No scraps of lore forbade him to remember)

Giving such wondrous beauty to a Flower,  
To Man the beauty-loving eye that sees.

WILLIAM ALLINGHAM.

## THE BYRON QUARTO OF 1806 AND ITS VARIANTS.

LORD BYRON'S *juvenilia* are not as other men's *juvenilia* any more than his mature personality is to be confounded with that of his contemporaries. "The Byronic energy" is a thing apart, and it is to be found with all its faults and some of its excellences in his early poems. Fuller of personal character than of poetry, they yet compare favourably with the juvenile effusions, say, of Shelley, even as poetry, and always supposing their dates to have been correctly inserted by the author, and "Queen Mab" not to have been written, at all events in its ultimate shape, "when Shelley was eighteen." Considering how far the mature Shelley surpassed the mature Byron in the distinctive qualities of song, this earlier comparison is sufficiently noteworthy; but all comparisons apart, the fact that a thoroughly characteristic start in letters was made by Byron must always confer upon his *primitia* a peculiar interest. It was therefore with no ordinary satisfaction that we recently found ourselves in a position, through the kindness of Mr. H. W. Ball in lending the quarto, to arrive at a clear understanding concerning the composition of all the four separate volumes which go to make up the collection generally known as "Hours of Idleness." The considerable body of verse currently called by that title has only a partial and limited claim to be so called. In the current editions of Byron's works there are no data whereby to discriminate precisely between what are and what are not entitled to be called "Hours of Idleness." The book issued under that title in 1807, though not properly speaking scarce, is, of course, out of currency, and the other three volumes equally or more so. Even the English translator of Elise's "Life of Byron," though contributing in his appendix some information about the books in question, affords no means to the student for arriving at a knowledge of what each book contains. He deals in generalities: "Various changes were introduced into each of these volumes; there are some poems common to all of them; one or two which appeared in the first were withdrawn in the second impression; many contained in this are not given in the first edition of the 'Hours of Idleness,' and some which were published therein were suppressed in the second edition, to which again were added several pieces, the most interesting and full of promise of any of the poems of this youthful period." Of the quarto the translator gives the number of pages, quotes the dedication and preface, records the absence of table of contents, and says: "The dates appended to the poems—and all, we think, are dated—range from 1802 to October 9th, 1806." He also quotes a quatrain from the poem "To Mary on receiving her Picture," a quatrain, however, not peculiar to the quarto, but repeated in the privately printed octavo; and he justifies Mr. Becher's censure of the verses to Mary by saying: "There is nothing in them to compensate for their silly viciousness—not a single felicity of thought or expression; they are weaker than the feeblest of all the early poems, a poor imitation, in short,

of the 'Poems by Thomas Little.' But not a single word of the poem is put in evidence; its subject and metre are undescribed; and as regards the book we are not even told how many poems it contains. We demur to this account of the poem, which, however objectionable, is not feeble; and before passing to further details we may mention that the dates range beyond October 9th, 1806, the last piece in the book being dated November 16th, 1806, while no fewer than sixteen are undated in a total number of thirty-eight pieces composing the volume. The contents are as follows:—

On leaving Newstead.  
To E. ("Let folly smile").  
On the Death of Miss Parker.  
To D. ("In thee I fondly hop'd to clasp").  
To — ("Think'st thou I see").  
To Caroline ("You say you love").  
To Maria ("Since now the hour").  
Fragments from the 'Prometheus Vincitus.'  
Answer to Lines in 'Letters of an Italian Nun.'  
On a Change of Masters at a Great Public School.  
Epitaph on a Beloved Friend.  
Translation of Adrian's Address to his Soul.  
To Mary (the penitent verse).  
"When to their airy hall."  
To — ("Oh! when shall the grave").  
"When I hear you express."  
\*On a Distant View of Harrow.  
Thoughts on a College Examination.  
To Mary on receiving her Picture.  
On the Death of Mr. Fox.  
To a Lady ("These locks which fondly thus entwine").  
\*To a beautiful Quaker.  
To Julia ("Julia! since far from you I've rang'd").  
To Woman.  
Occasional Prologue to the 'Wheel of Fortune.'  
To Miss E. P. ("Eliza! what fools").  
The Tear.  
Reply to Pigot on the Cruelty of his Mistress.  
Granta, a Medley.  
To the sighing Strephon.  
The Cornelian.  
To A. ("Oh! did those eyes").  
To a lady whom the author frightened by a pistol-shot.  
Translation from Catullus, "Ad Lesbiam."  
Translation of Epitaph on Virgil and Tibullus.  
Imitation of Tibullus, "Sulpicia ad Cerintum."  
Translation from Catullus, "Luctus de Morte Passeris."  
Imitation from Catullus ("Oh! might I kiss those eyes of fire").

The foregoing titles are not copied in all cases from the headings of the poems, but are often abridged or condensed. They will suffice for the identification of those poems which are already known; and those not already known are the stanzas to Mary, the stanzas to Caroline ("You say you love"), and the latter part of the poem to Miss Pigot ("Eliza! what fools"). The rest, substantially, were reprinted in the private octavo of 1807, which contains forty-eight pieces, namely, the thirty-six from the quarto and the following twelve:—

To M. S. G. ("When'er I view those lips of thine").  
Stanzas to a Lady with the Poems of Camoens.  
To M. S. G. ("When I dream that you love me").  
Translation from Horace ("The man of firm and noble soul").  
Fragment of a Translation from Virgil (Nisus and Euryalus, 18 lines).  
\*The First Kiss of Love.  
\*Childish Recollections.  
Answer to Montgomery's Verses 'The Common Lot.'  
\*Love's Last Adieu.  
Lines to Becher ("Dear Becher, you tell me").  
\*Reply to a friend who complained that a description was too warmly drawn.  
Elegy on Newstead Abbey.

The verses to Maria in the quarto are addressed to Emma in the octavo; two poems headed 'To —' and one without title or heading in the quarto are addressed to Caroline in the octavo; the stanzas to Julia in the quarto are to Leasia in the octavo; the address to A. in the quarto is to M. in the octavo; and the 'Imitation from Catullus,' headed with the name of Anna in the earlier book, has that of Ellen in the later.

The 'Hours of Idleness,' regularly published in 1807, contains thirty-nine pieces, twenty-seven of which are repeated from the private octavo of the same year. The poems of that collection omitted from the 'Hours of Idleness' are twenty-one in number, and are distinguished by means of italics in the two foregoing lists. The twelve fresh poems are the following:—

To — ("Oh! yes, I will own").  
Damocles.  
To Marion.  
Oscar of Alva.  
Translation from Anacreon: 1. To his Lyre.  
Translation from Anacreon: 2. Ode 3.

Translation from the 'Medea.'  
Lachin y Gair.  
To Romance.  
The Death of Calmar and Orla.  
To Edward Noel Long.  
To — ("Oh! had my fate been join'd with thine").

The Nisus and Euryalus episode from Virgil is, moreover, given at length. The volume of 1808, though called a second edition, has a new title, 'Poems Original and Translated.' It contains thirty-eight pieces, of which thirty-three are repeated from the 'Hours of Idleness.' The six omitted are marked with asterisks in the lists above; the five new ones are:—

Song ("When I ro'd a young Highlander").  
To the Duke of Dorset.  
To the Earl of Clare.  
Stanzas ("I would I were a careless child").  
Lines written beneath an Elm in Harrow Church-yard.

The only complete copy of the 1806 quarto now forthcoming is a small roughly printed volume, without title-page, but having the words 'Fugitive Pieces' printed by way of fly-title. The second leaf has the dedication on the recto and the preface on the verso, for both of which see the appendix to the English version of Elze's 'Life of Byron.' Then come the sixty-six pages of text, the last page having the imprint "Printed by S. and J. Ridge, Newark." The only thing that prevents the book from being anonymous is that 'The Tear' and the lines to Pigot are signed 'Byron.' The first line of the first poem in the collection is—

Through the cracks in these battlements loud the winds whistle,

which line stands transformed in the privately printed octavo to

Thro' thy battlements, Newstead, the hollow winds whistle;

and this second reading is retained in the two published volumes, so that the mystery of the reading which we quoted a fortnight ago from *Notes and Queries* remains to solve. The poem 'To Caroline,' which was omitted from all the three octavo issues, shows no special reason for its omission; and as the movement of the metre is peculiar, and the quality of the work quite up to the standard of most of these early poems, the piece merits revival. To exemplify both style and metre we quote the first four stanzas; fewer than four will not suffice to show the movement:—

You say you love, and yet your eye  
No symptom of that love conveys,  
You say you love, yet know not why,  
Your cheek no sign of love betrays.  
Ah! did that breast with ardour glow,  
With me alone it joy could know,  
Or feel with me the listless woe,  
Which racks my heart when far from thee.  
When'er we meet my blushes rise,  
And mantle through my purpled cheek,  
But yet no blush to mine replies,  
Nor e'en your eyes your love bespeak.  
Your voice alone declares your flame,  
And though so sweet it breathes my name;  
Our passions still are not the same,  
Alas! you cannot love like me.

The young lady appears from the sequel to have been "prudent, fair, and chaste," and perhaps his youthful lordship's vanity found no sufficient inducement in the way of a triumph to reprint the verses. As regards the second rejected poem the case is different. Of "that naughty Mary" to whom it was addressed only the central epithet of the three applied to Caroline could possibly be true. She appears to have been very indulgent to the young peer, and also, it would seem, to some other person or persons unknown. The English translator of Elze's 'Life' suggests that she was a creation of Byron's imagination; but the world knows too much of the poet's character to find this hypothesis necessary. The poem is remarkable in more ways than one. It has the appearance of having been written at two separate times. The first six stanzas are not the least like "Little"; the boy was in earnest when he wrote them; and he wrote them in a metre which will for ever be associated with earnestness—the metre of 'In Memoriam.' The levity only comes in at the seventh stanza, from which to the end (stanza 14) he toys with

his subject after the manner of "Little," in the same metre as before, but with a profusion of double rhymes expressive of levity. Stanzas 1 to 3 are as follows:—

Rack'd by the flames of jealous rage,  
By all her torments deeply curst,  
Of hell-born passions far the worst,  
What hope my pangs can now assuage?  
I tore me from thy circling arms,  
To madness fir'd by doubts and fears,  
Needless of thy auspicious tears,  
Nor feeling for thy feign'd alarms,  
Resigning every thought of bliss,  
Forever, from your love I flow,  
Reckless of all the tears that flow,  
Disdaining thy polluted kiss.

These expressions are quite sufficiently explained in the remainder of the serious part of the poem; but the rest reads as if the poet had taken up his composition later on, after having found solace elsewhere, and had chosen to write a cynical comment on it. On the whole, Mr. Becher's remonstrance with Byron on account of the "high colouring" was well merited; and the disposition which prompted the young poet to defer to his Mentor's judgment, and destroy the issue of the whole book to make sure that poem was put out of the way, must be credited to the right side of his account with posterity. But what, after all, are we to say about the reverend gentleman who superintended the destruction of all the other copies except Pigot's (wanting this poem) and yet kept his own? When the condemned poem comes out—as it assuredly will, sooner or later—let it be duly remembered that the young poet who wrote it did his best to unwite it; and that it was his clerical friend of mature years who frustrated the generous impulse by withholding from destruction and hoarding up his own copy, and leaving it to find its level with posterity.

There is one small point in the poem which is interesting on different grounds from any yet mentioned; the piece contains the locution "you was the dearest," which we do not recall elsewhere in Byron's works. In the report of his grand-uncle's trial by the House of Lords on the charge of murdering Mr. Chaworth, that form of speech appears as the general usage of the aristocracy; but its appearance here shows that even as late as 1806 it had not passed wholly out of aristocratic use.

The stanzas to Miss Pigot,

Eliza! what fools are the Mussulman sect,

are but four in number in the current editions; but in the quarto they are ten. After the line

Though women are angels, yet wedlock's the devil,  
comes a series of references to the Bible, which we can imagine to have been very objectionable in Mr. Becher's eyes; but as he has left them to us we will not hesitate to give our readers the benefit of some of them:—

This terrible truth, even Scripture has told,  
Ye Benedicks! hear me, and listen with rapture;  
If a glimpse of redemption you wish to behold,  
Of St. MATT.—read the second and twentieth chapter.

'Tis surely enough upon earth to be vex'd,  
With wives who eternal confusion are spreading;  
"But in Heaven" (so runs the Evangelist's Text.)  
"We neither have giving in marriage, or wedding."

From this we suppose, (as indeed well we may,) That should Saints after death, with their spouses put up more,

And wives, as in life, aim at absolute sway,  
All Heaven would ring with the conjugal uproar.

Distraction and discord would follow in course,  
Nor MATTHEW, nor MARK, nor St. PAUL, can deny it,  
The only expedient is general divorce,  
To prevent universal disturbance and riot.

The same Miss Eliza Pigot to whom these curious stanzas are addressed is mentioned in a letter preserved with the Southwell copy of the quarto—a letter from Mrs. Byron, the poet's mother, perhaps to Mr. Becher; but it is unaddressed, and not dated further than "Thursday 13th." It appears to have been written shortly after the attack on the 'Hours of Idleness' had been published in the *Edinburgh Review*. We are not aware that the letter has been previously printed, and we give it as having an interest in connexion with Byron's juvenilia:—



SIR.—I received a letter from Byron yesterday and he abuses himself more than the *Edin'* Reviewers, he says if I have any regard for him I never will mention his Poetry to him more as he wishes to forget it, as a Schoolboy it was well enough, but as a Man he has done with it forever, he says however that he has been better treated than he deserved to be for that out of ten Reviews he has been praised by seven, but that it is not any thing that could be said of him that would prevent his writing, but that he has really no opinion of his talents in that way and has now no pleasure in the employment.

Now the plain English of all this is that he is really discouraged and depressed, and that this odious Review has convinced him that he really has no Talents.

I am really grieved to the Heart at all this, and I leave it to your own judgement to make what use you please of this information, God help him if he is so easily discouraged he will neither be a statesman or an Orator, in short he will do no good. I have seen the Satirist (if so it can be called) and I never read such nonsense in all my life as Dr. Butler's friend has written. Dr. Barrow told me yesterday that it was easy to see the E. R. had determined to abuse Byron before they read his book & that nothing like candor [*sic*] was expected from them, for my own part I think these gentry have paid him a very high compliment without intending it as they cannot point out any fault whatever, but confine themselves to general censure, and the only thing they can find to turn into ridicule is what he says concerning his Ancestors, which has nothing to do with the Poetry. A very ridiculous circumstance has happened concerning the Pigots, a letter intended for Hall the lover in India has fallen into my hands from Mrs. Pigot, and ah dire mishap tho' last not least a letter intended for me filled with Byron's praises no doubt has been sent to the Indian lover, there is an old saying but a true one that honesty is the best policy, Mrs. Pigot never could deceive me I always could see what she was, this is what she says of Byron I certainly would not have read the letter had I not seen his name mentioned—"I cannot help smiling at what you say of Lord Byron he is really a very elegant clever pleasant young Man, he has always visited at our House in the most intimate and friendly way, but I assure you seriously that tho' Elizabeth regards him very much as a friend, she sees all his faults clearly and there is not a spark of anything the least like love."

Poor Eliza love never can exist long without hope, was there ever anything so mal a propos that Hall's letter should fall into my hands, and it will be still worse if mine falls into his.

I remain

Sir your obed. Servt.

C. G. BYRON.

The tone of consideration towards her son here shown by Mrs. Byron is an agreeable variation on the current notion of that lady's character, and has an air of genuineness. She was evidently alive to the meanness of reading the letter of Mrs. Pigot which chance had thrown into her hands; but what woman could withstand the temptation to read a letter which the first glance showed to be full of allusion to her son!

#### SALE.

THE sale of Mr. Ellis's collection of books ended on Saturday last at the rooms of Messrs. Sotheby, Wilkinson & Hodge. We gave last week the prices realized by the most interesting books included in the first six days; we now quote those for the remainder of the sale: *Heures à l'usage de Rome*, printed on vellum, 1498, 45s.; another printed about 1500, 24s.; another printed in 1503, 25s. *Heures à l'usage de Paris*, printed in 1525, 47s. Higden's *Polyconycon*, black letter, 1527, 42s. *L'Iliade d'Homère traduite par H. Salel*, the earliest French translation of the *Iliad*, 1545, 30s. *Horse Beate Marie Virginis*, MS. on vellum, illuminated in the French style, Sec. XV., 104s.; another manuscript *Horse*, executed in the fifteenth century, 146s.; *Horse*, an illuminated manuscript executed for a member of the Bourbon family in the fifteenth century, 121s.; an illuminated French manuscript *Horse*, of the fifteenth century, 109s.; *Horse intermate Virginis Marie secundum Usum Romanum*, printed on vellum in 1502, 56s.; *Horse intermate Dei Genitricis Virginis Marie*, on vellum, printed in 1507, 79s.; *Horse deipare Virginis Marie*, on vellum with illuminated capitals, 1520, 73s. An

Icelandic manuscript of the fourteenth century on skin, 32s. A series of twenty-two autograph love letters from J. Keats to Miss Fanny Brawne, 443s. 10s. Fourteen books on the various patterns for lace, printed in the sixteenth century, 367s. 10s. *La Fontaine, Fables Choies*, four volumes on large paper with Oudry's plates, 1755-59, 101s. *Madrid Gallery*, three volumes, 1826-32, 40s. *The Workes of Sir Thomas More*, black letter, 1557, 37s. 10s. S. Morgan, *Sphere of Gentry*, large paper, 1661, 37s. 10s. Duke of Newcastle, *Horsemanship*, two volumes, large paper, 1743, 42s. Three Pageants representing the entry of King Henri II. into the towns of Paris in 1549, in Rouen in 1551, and in Lyons in 1548, 400s. C. de Passe, *Speculum Vitae Scolasticae*, 1612, 42s. *Passover Service* printed in Hebrew characters for German and Italian Jews, 1568, 43s. *Le Pastissier François*, 1655, 50s. *Plinii Secundi Naturalis Historia, editio princeps*, 1469, 95s. *Prynne's Records*, three volumes, 1666-68, 47s. *Psalterium Davidis cum Calendaris*, an illuminated manuscript on vellum, written between 1420 and 1430, 71s. *Purchas, Pilgrimes*, five volumes, imperfect, with the reprinted title-page, 1625-26, 51s. *Saxton, Maps of England and Wales*, 1573-79, 40s. *Shakespeare's Plays*, first folio edition, 1623, 405s.; second edition, 1632, 27s.; fourth edition, 1685, 25s. 10s. *Sowerby, English Botany*, 1790-1849, 31s. 10s. *The New Testament*, by W. Tindale, with several leaves in facsimile, printed in Antwerp in 1534, 116s. *Novum Testamentum Bohemicum*, without the title-page, Prague, 1497, 22s. *Tortorel et Perrissin, Quarante Tableaux des les Guerres, Massacres et Troubles advenues en France en ces derniers Années*, without the dedication, 1574, 61s. *Turner, Views of England and Wales*, two volumes, largest paper, 1838, 87s.; *Turner, Views of the Southern Coast of England*, large paper, 1826, 25s. *Œuvres de Watteau*, 333 prints, 40s. *Horse Beate Marie Virginis*, illuminated manuscript of the fifteenth century, of French execution, 81s. The sale produced 15,996l. 18s.

#### CHARLES LAMB AND THE OLD BENCHERS OF THE INNER TEMPLE.

Athenæum Club, Dec. 1, 1885.

I MAY claim to have anticipated Mr. Pickering in first publishing in the notes to my edition of 'Elia' the full names and dates of creation of the benchers mentioned by Lamb. I am inclined to believe that though the Honourable Society had a Twopeny on their list of students, he was not the same person as the old stock-broker of that name who lived in the Temple, and, being contemporary with Lamb's benchers, was mistaken by him for one of them.

The subject reminds me of an incident which naturally has some interest for myself. Many years ago, when dining with the Bench of the Inner Temple in the hall of their Society, it was my good fortune to be seated next to the late Vice-Chancellor, Sir John Wickens. During the progress of dinner I noticed him at times carefully scrutinizing through his eyeglass the arms of the benchers ranged along the walls of the building. I ventured to ask him what he was in search of, and he explained that he was picking out the names of all those who had been celebrated by Lamb in the memorable essay. "There, you see," he went on to say, "is Salt, there Mingay with the iron hand, and there Jackson," and so forth. I found the Vice-Chancellor as well read in Lamb and as full of information on every topic connected with him as he seemed to be, and indeed was, on every other subject touched upon; and on my inquiring about the case of the "unfortunate Miss Blandy," he gave me in detail every incident of her crime and subsequent trial. It was on that evening that it first was strongly impressed upon my mind that the time had come for an annotated edition of 'Elia.'

ALFRED AINGER.

#### Literary Crossip.

MR. THOMAS HARDY's new novel, entitled 'The Mayor of Casterbridge,' will begin shortly in the *Graphic*, with illustrations by Mr. Robert Barnes faithfully representing the old country town which is the scene of the story.

THE Rev. John Mackenzie is writing a narrative of Sir Charles Warren's successful expedition to Bechuanaland. Mr. Mackenzie, who resided in that country first as a missionary and then as Her Majesty's Deputy Commissioner, was a personal observer of the important events which he will record. He is now in London.

THE article on 'Progress in India' in the December number of the *Fortnightly Review*, signed 'Vamadeva Ghastin,' is by Sir Alfred Lyall, K.C.B., Lieutenant-Governor of the North-West Provinces.

A PARAGRAPH running the round of the German papers says that "the English statesman Göschen is writing a biography of his grandfather, the publisher of the works of Goethe, Schiller, and Wieland." It is reported that a considerable number of hitherto unpublished letters of these poets will appear in the volume.

WE much regret to have to record the death of Mrs. Gilchrist, which took place on Sunday last at her house, Keats Corner, Well Road, Hampstead.

COL. YULE will contribute an article to the first number of the *Asiatic Quarterly Review*. Among other notable papers in the same publication will be 'China and Burmah,' by Prof. R. K. Douglas, and 'The Chinese Brave,' by Shway Yoe (Mr. George Scott), who from his Tonquin experiences discusses the prospects of the Chinese army.

THE author of the anonymous work 'How to be Happy though Married,' which has been well received, is the Rev. E. J. Hardy, chaplain of Her Majesty's forces at Gosport.

MR. CLARK RUSSELL, who has been rendered almost helpless by chronic rheumatism since March last, sails for the Cape of Good Hope on the 17th inst.

MANY Cambridge graduates, as well as others, will be glad to learn that a weekly bulletin is now issued from the University Library, containing the titles of the new books added from week to week, as printed for the General Catalogue of the library. The weekly numbers may be purchased at the low price of one penny.

UNDER the title of 'Gladstone's House of Commons,' Mr. T. P. O'Connor, M.P., is going to print a selection from the accounts of the debates of the last Parliament, which he contributed nearly every day to the newspapers. Messrs. Ward & Downey are the publishers.

MR. JAMES RUSSELL LOWELL since his return to America has received urgent invitations to lecture in what are called "lyceum courses," but has steadily declined. The only exception he has made is in the case of Concord, Massachusetts.

MR. GEORGE W. CABLE, author of 'Old Creole Days,' who has settled at Northampton, Massachusetts, has become a sort of evangelist, and is teaching a large class of young men and women in a church named after Jonathan Edwards.

MR. E. F. ARBER is now engaged upon the fifth volume, consisting of the index, of his invaluable transcripts from the Stationers' Registers.

THE once popular volumes known as the "Family Library Series," which were in course of publication by Mr. Murray half a century ago, are probably unfamiliar to many booksellers and bookbuyers of the present day. Ten thousand volumes of the series were announced for sale this week by Messrs. Hodgson at their rooms. We believe the entire remainder was purchased from Mr. Murray by the late Mr. Thomas Tegg some forty years ago.

MR. NIMMO is preparing for publication a new edition of Walpole's 'Royal and Noble Authors,' newly edited and brought down to date, and fully illustrated with portraits.

A NEW novel by Mr. Westall, the author of 'Red Rivington,' entitled 'Two Pinches of Snuff,' will be commenced in *Cassell's Saturday Journal* of December 16th.

THE collection of rare books known as the "Napier Library," which was formed by the late Mr. Napier, of Alderley Edge, near Manchester, will be disposed of in the spring of next year by Messrs. Sotheby, Wilkinson & Hodge.

TO the January number of *Time* Mr. Walter Besant will contribute an article on 'The Science of Recreation,' and in the same issue there will appear part i. of 'The Narrative of the Rev. Mr. Gowles,' by Mr. Andrew Lang.

MR. GEORGE MOORE, the author of 'A Mummer's Wife,' has finished a new realistic novel, called 'A Drama in Muslin,' treating of Dublin Castle and Irish life at the present day. It will make its first appearance in the columns of the *Court and Society Review*.

THE body of the late Mrs. Jackson (H. H.) has been brought from California and buried on Mount Cheyenne, a hill near her Colorado home where she loved to pass her Sunday afternoons. Mrs. Jackson destroyed all private letters that she had received during her life. Mr. Mabie, who is at work on her biography, is editor of the *Christian Union*, in which her novel 'Ramona' was originally published.

DESSAU, the native town of the philosopher Moses Mendelssohn, is making preparations for the celebration of the hundredth anniversary of the day of his death. A committee has been formed of members of the *Gemeinnützige Verein*, the heads of the Jewish Kultusgemeinde, and other notabilities.

THE Wordsworth Society has, it seems, begun work on its proposed selection from Wordsworth's poetry. Mr. Browning has promised his aid.

THE Association for Promoting a Teaching University for London held its annual meeting last Wednesday. The Association has reason to be satisfied with the progress it has made. If the University of London declines to reform itself, so much the worse for it. It will gradually lose reputation as a knowledge of what education is becomes more general.

## SCIENCE

### SCHOOL-BOOKS.

*Outlines of Natural Philosophy, for Schools and General Readers.* By J. D. Everett. Illustrated. (Blackie & Son.)—When a book is intended for schools we doubt its utility for general readers, and we doubt the reverse proposition still more strongly. If, however, the subjects have been in the first instance carefully gone through in the lecture room, Prof. Everett's work will form an admirable class reading book. It possesses all the systematic arrangement and lucidity of the author's former publications, and the illustrations, which are abundant, leave nothing to be desired. It will be understood that the object of the book is not to supersede the use of works of mathematical demonstration; it is, therefore, throughout its wide range conversational rather than didactic in its treatment, algebraic formulae and geometrical constructions being eschewed. This does not, perhaps, always lead to satisfactory results. It is, we hold, educationally demoralizing to close a series of statements for which no attempt at proof is forthcoming—as in the example of the parallelogram of forces—with "Thus we have the rule," &c., as though this were the result of demonstration. Now and again another word or two of explanation might be given, as on p. 203, where the reader is left to himself to remember that the flash of gunpowder will be seen at the same moment as the bell is struck. But Prof. Everett makes the bold assumption that his readers will reason for themselves. More attention might also have been given to the exquisite phenomenon of the caustic curve, so easily reproduced with a circular arc of polished tin, a candle, and a piece of white paper. Several similar omissions will strike the careful reader. But they detract very slightly from the great merit of the book.

*Arithmetic.* By A. G. Blake, M.A. (Dublin, Thom & Co.)—This serviceable little book will probably find its way into the hands of many students of arithmetic, and it will be valued both by them and their teachers. It adequately covers so much of the subject as is usually required for examinations and for calculations in practical life. Mr. Blake is very skilful in exposition, and his statements and explanations of the various arithmetical processes are terse and clear. In the solution of problems the "method of unity" is preferred to the old "rule of three," and the advantage of reducing the working to a fractional form is early pointed out. Discretion is shown in dividing the explanation of the method of unity into two parts: the first, which precedes the sections treating of vulgar and decimal fractions, deals only with simple problems; and the second, coming after decimals, deals with complex problems. Mr. Blake does not omit the usual practical applications of arithmetical rules: interest, stocks, profit and loss, &c.; and his concluding sections are devoted to "Measurement of Surface and Area," "Involution and Evolution." In a few instances the definitions given need amendment; e.g., the definition of proportion is hazy, while that of fractions is distinctly insufficient; but such defects are infrequent, and do not seriously affect the general merit of the work.

*A Practical Arithmetic.* By John Jackson. (Blackie & Son.)—The most striking feature of this work is the complacent assumption of superiority with which it is introduced. It is an arithmetic "on an entirely new method," and its author says of it: "It may be claimed for this arithmetic that it is an entirely unique production, and that in no treatise extant are the same excellencies [sic] attempted or even suggested." That the work has many good points, and that it contains much information—not always, however, immediately connected with arithmetic—we readily admit; but that it will revolutionize the usual methods of calculation, or even be a serious

rival of the text-books in general use, we very much doubt; while that its excellences are so transcendent as never before to have been either attempted or even suggested we are strongly tempted to deny. To affirm that this is an arithmetic "on an entirely new method" is mere foolish boasting. Mr. Jackson adopts certain novel processes in calculation and modifies several old ones—both often with considerable ingenuity—but as he has discovered no "entirely new" principles underlying arithmetic, he cannot well introduce any "entirely new methods." Further, we find on investigation that most of the new or modified processes—in our judgment all the best of them—are already perfectly well known to thoughtful teachers and students of the subject. The first four rules of arithmetic are by Mr. Jackson reduced to three, by the elimination of subtraction, for which "simple complementary addition" is now substituted, "it is believed, for the first time." This is a good method, and we are glad to see it explained in a handbook for students' use, although we hardly expect to see it very widely adopted. We are at a loss to understand how Mr. Jackson can assert any claim to originality in its introduction, for arithmeticians are already familiar with it, and it was given to the public years ago by De Morgan. When we turn further to multiplication, we find it treated under two heads, "simple" and "contracted." Simple multiplication is more or less what we are used to in other text-books, but baldly stated, and with none of the "excellencies" foreshadowed in the introduction. The arrangement of the lines in a sum where the multiplier contains many digits is often a puzzle to beginners, who fail to see why the first written digit of any given line should be placed under the second of the line above it. No explanation is given of this; an illustrative sum is worked, and the difficulty is not lessened by the appended note, "The example needs no explanation." Contracted multiplication turns out to consist of a collection of artifices for performing multiplication in certain cases. There is nothing very new, very useful, or very difficult about them. They are thoroughly known to skilful arithmeticians; and such difficulties as they may present to unskilful ones are considered to be met by "explanation unnecessary," "reason for process is obvious," and the like. Processes such as these are mere arithmetical tricks, and four or five pages of a text-book purporting to be of unique excellence should not, in our opinion, be devoted to them; they should, if inserted at all, be relegated to an appendix or footnote. Beginners should be so taught arithmetic that they can face the longest sum with a consciousness of power, and not with a timid seeking for tricks and dodges to help them in difficulty. Mr. Jackson does not devote much space to ratio and proportion, which, he says, "can only be fully taught in works on algebra and geometry," and what little he says about them appears under the heading of "Variation." The old and troublesome rule of three with its mechanical statings is superseded by the fractional form. We are not sorry to lose the old rule, but its successor is so introduced to us as to be nearly as confusing and difficult. Proportion is best taught in a work on algebra; but there can be no doubt that its principles can be to a great extent exhibited and explained in an arithmetical treatise, and it is surprising that in a text-book "on an entirely new method" the author is content to leave the student to flounder as best he may in a set of procrustean rules which, unexplained as they are, exhibit a good deal of the folly with which the older systems of teaching are freely credited. Mr. Jackson is clearly a thoughtful teacher, and his efforts to bring common sense and first principles to bear in arithmetical instruction are so praiseworthy that we are disappointed to find him unable to free himself from the besetting ain of arithmetical writers—rule making.



*First Year of Scientific Knowledge.* By Paul Bert. Translated by Josephina Clayton (Madame Paul Bert). (Relfe Brothers.)—This admirable little book might well be made the subject of a discourse on the teaching of natural knowledge; but we shall abstain from obtruding our own ideas in the presence of so great a master of the art of teaching, and shall content ourselves with indicating the scope of a work which ought to be widely used in this country. M. Bert commences with animals, because they form "the most interesting part" of the science of natural history, "and that with which you are already best acquainted." On this principle the highest animals are first dealt with, and the rest in a succeeding order from above downwards. Plants are next treated, an account of their structure preceding the lessons on classification. The third section deals with stones and soils. The physical sciences are next taken up in the order of physics, chemistry, and physiology. The following quotations will give some idea of the style of the book: "Outflow of liquids. Let us go now into the garden, and see what we can learn from the humble water-butt. See, I have turned the tap at the bottom and the water gushes forth, shooting out to a good distance. If you put your hand in the jet you will find that the water comes out with no little force.....Were I to ask you, Henry, what makes the water shoot out so, what reason could you give? Sir, it is the weight of the water in the cask, since the more water there is the stronger the jet is. It is the water that pushes." The subject of sensation is thus introduced: "You remember the simple experiment in which we so frightened the poor chickens by suddenly opening the window. What enabled them to hear the noise of the window? Their ears, was it not? And by what were they enabled to perceive the presence of Paul, that so terrified them? With their eyes, of course.....And with what were they able to understand they were menaced, and to command the movement that was to carry them to a place of safety? Ah! you are unable to answer this time. Well, I will tell you, it was with their brain." The lessons are succeeded by summaries, and questions are printed at the foot of many pages. The figures are abundant and, on the whole, answer their purpose admirably, and there is a "dictionary" of technical terms. The translation is well done; but the technical equivalent of gills is *branchie*, not "*branchia*"; English chemists speak of *nitric*, not "*azotic*" acid; and such zoologists as have learnt a little Greek correct "*gasteropods*" to *gastropods*. In conclusion, we will only say that there seems to us to be here more than can well be taught to children in one year, and that, whether it ought or ought not to be at once used as a text-book in every elementary school, it ought most certainly to be in the hands of every parent of young children; its manner, as much as its matter, demands this.

## ASTRONOMICAL NOTES.

THE fine meteoric display of thirteen years ago, on the 27th of November, 1872, was, as it was thought probable that it would be, repeated last week on the same day of the month (some meteors were also seen on the 26th), radiating, as before, from a point in the heavens near  $\gamma$  Andromedæ. No doubt remains with regard to the connexion of these meteoroids with the defunct comet of Biela. When the earth crossed the orbit of the comet in 1872, the comet itself had, according to calculation, passed that point some two months previously. Although, as in similar cases, it is natural to suppose that there may be aggregations of meteors in different parts of the cometary or meteoric orbit, it would seem likely that the most considerable of these would be a little behind the calculated position of the comet. Now the period of that body is somewhat more

than six and a half years, and the double period about 13.2 years. It seems probable, therefore, that the principal aggregation would on the 27th of November this year be very near the point in its orbit which the earth was passing through at this time, so that the circumstances were particularly favourable for a fine display. And we may venture to throw out the conjecture that whilst a considerable shower may probably be seen at intervals of thirteen years, the next grand display will take place sixty-six years hence, or in the year 1951, probably a day or two earlier, as there would seem to be a motion of the node similar to that which has been recognized in the case of the Leonids or meteors of the 13th of November.

In a recent number of the *Comptes Rendus* M. Trouvelot has an interesting paper on the star in the great nebula of Andromeda which increased so rapidly in brightness last August, and on the question whether it has any physical connexion with the nebula. This he contends is probably not the case, for in proportion as the star diminished again in brightness, the nebula acquired its pristine form, giving the impression that the change noticed in its appearance during the conspicuous visibility of the new star was only apparent, and due to the superior light of the star having overpowered for a time the surrounding portions of the nebula. Comparing the present appearance of the nebula with a chart of it made by him at Harvard College in 1874, M. Trouvelot finds that besides the famous new star there is another of the thirteenth or fourteenth magnitude preceding it by about twenty seconds and a little to the south of it, which, as it is not in the chart, was probably not visible when it was made. A very large number of small stars are shown in the chart within the borders of the nebula; all these are well defined in aspect, and therefore, he thinks, have no physical connexion with the nebula, but are probably much nearer us than it, forming, in fact, a portion of the milky way; similarly "*d'après ce raisonnement, les deux étoiles nouvelles, dont les contours sont nettement définis, feraient partie de la voie lactée, et non de la nébuleuse.*"

The first volume of the *Annales* of the Bordeaux Observatory has been published under the superintendence of M. Rayet, the Director. The principal astronomical work undertaken in this new establishment is the reobservation of the places of the 23,000 stars situated between  $15^{\circ}$  and  $30^{\circ}$  southern declination and formerly observed by Argelander at Bonn. A portion of the results is given in the volume before us, which also contains a description of the instruments in use at the observatory, and a determination of its exact geographical position.

Prof. Bakhuyzen has made a new elaborate determination (the investigation forms a portion of the seventh volume of the *Annales* of the Leyden Observatory) of the period of rotation of the planet Mars, the result of which appears to be entitled to great confidence as more accurate than any hitherto published. It amounts to  $24^h 37^m 22^s.66 \pm 0^s.0132$ , and is about  $0^s.07$  greater than the latest made by Kaiser (which agrees closely with that of Schmidt), and as much smaller than that of Mr. Proctor, which was published in 1869. Prof. Bakhuyzen appends a note relating to changes on the surface of Mars since the observations of Schröter and the elder Herschel, and concludes that such have certainly taken place, and tend to prove that portions of the planet are covered by matter in a fluid condition.

At the meeting of the French Academy on the 9th ult., M. Faye announced the completion of the great object-glass which has been made for the Nice Observatory by MM. Henry, and is  $0.76$  metre (nearly thirty English inches) in diameter.

## GEOGRAPHICAL NOTES.

THE Geographical Society's exhibition in Marlborough Street, which will be formally opened on the 8th inst. by the Marquis of Lorne, is distinguished not so much for its extent as for its representative character. Mr. Keltie, whom the Society deputed to report on the state of geographical education throughout Europe, may be congratulated upon having brought together a collection of appliances which teachers and publishers will do well to study, whilst it is likely also to interest a wider circle among the public. Perhaps its most prominent feature is the overpowering variety and excellence of foreign work as compared with the articles brought out in this country. At the same time it must be conceded that several English publishers, and foremost among them Mr. Stanford, Mr. Philip, and the various branches among which the name of Keith Johnston has been split up, have produced some work deserving commendation. We fancy that teachers, and more especially school boards, are very much to blame for the humiliating position held by England, for where there is no demand for good work its supply soon ceases. The exhibition is representative in the fullest sense, and contains therefore not only work of the highest type, but also productions which may fitly be described as "deterrent examples." Thus, whilst the beautiful models of the Monte Rosa group by Imfeld, of the Alps by Claudio Cherubini, of France by Miss Kleinhaus, challenge admiration, there are also specimens of this class of work which, owing to the fearful exaggeration of the heights or from an utter incapacity of the modeller to grasp the features of the ground, give quite a misleading impression of countries delineated. Very considerable is the number of good physical wall maps. The late Von Sydow's influence in this department is very conspicuous, and a bust of that reformer of school maps would fitly have found a place in the exhibition. The combination of physical and political features on the same map has generally yielded very unsatisfactory results. Highly interesting are various collections of geographical pictures, including a beautiful set of drawings from California and the Sandwich Islands by Miss Gordon-Cumming, which we hope to see published; a selection of sketches by Miss Marianne North, of Kew Gallery fame; and the publications of Kirchhoff of Halle, Hölzel of Vienna, and Fischer of Cassel. Ethnographical models similar to those exhibited by a Russian firm will prove of great use to teachers. The set of models used in the Austrian cadet schools in teaching hill-drawing is deserving of praise. There are various telluria and planetaria, by Felkl, Stanford, and others, which are simply indispensable when teaching the elements of astronomical geography. A course of lectures will be delivered in connexion with this useful exhibition, admission to which is free.

Dr. Naumann, late director of the Topographical Department of Japan, is exhibiting at the rooms of the Royal Geographical Society a collection of maps produced under his supervision. These maps are deserving of the highest commendation. They include the first sheets of a general map on a scale of 1:200,000, several maps on half that scale, as well as general hypsographical and geological maps. The maps are etched on copper and printed in three colours. We cannot help thinking that the appointment of a native director in the place of Dr. Naumann is likely to influence adversely the progress of this valuable work.

Lieut. Greely has been delivering a course of lectures before the members of the Scottish Geographical Society, at Edinburgh, Glasgow, Dundee, and Aberdeen. As to future Arctic work, he advocates the route of Franz Josef Land as that where most fruitful geographical work can be done.

The *Revue de Géographie* publishes an essay, by M. P. H. Antichan, entitled 'Le Jardin des Hesperides,' in which the author maintains that the garden of the Hesperides, which Melkarth, the Tyrian Hercules, visited, must be looked for on the west coast of Africa, and that he went there not in search of golden apples, but of golden nuggets. Hesperia proper he identifies with the Bissagos islands, and he looks upon the modern Pull or Fellata as the representatives of the ancient Hesperides. The *Revue* publishes likewise the first of a series of articles by M. Léon Deschamps on 'Colonial Questions in France in the Time of Richelieu and Mazarin.' Richelieu is described as the "veritable initiator of a French colonial policy."

The "Universities' Mission" has suffered heavy losses by fire, which almost simultaneously broke out at Mbweni, Magila, and Matope, near the Nyassa. The fire at the last place will delay the launching of the steamer, which has been sent out at an expenditure of 5,000*l.* Considering the excellent geographical work which has been done by several members of this mission, geographers may fairly be called upon to contribute towards making good these losses.

'Madagascar et l'Île de la Réunion' (Paris, Dépôt de la Guerre) is made up of five sheets of Capt. Régnaud de Lannoy de Bissy's map of Africa, on a scale of 1:2,000,000. It is at present the largest and most accurate map of Madagascar extant.

#### SOCIETIES.

ROYAL.—Nov. 26.—The President in the chair.—The list of officers and Council nominated for election was read.—Dr. J. E. T. Aitchison (elected 1883) was admitted into the Society.—The following papers were read: 'Results deduced from the Measures of Terrestrial Magnetic Force in the Horizontal Plane at the Royal Observatory, Greenwich, from 1841 to 1876,' by Sir G. B. Airy; 'Studies of Disinfectants by New Methods,' by Mr. A. W. Blyth; 'On the Fertilized Ovum and Formation of the Layers of the South African Peripatus,' by Mr. A. Sedgwick; 'On the Formation of the Mesoblast and the Persistence of the Blastopore in the Lamprey,' by Mr. A. E. Shipley; 'Researches on Myshematin and the Histshematin,' by Dr. C. A. MacMunn; and 'On the Geometrical Construction of the Cell of the Honey Bee,' by Prof. H. Hennessy.

Nov. 30.—Anniversary Meeting.—Prof. Huxley, President, in the chair.—The auditors of the Treasurer's accounts presented their report.—The Secretary read the list of Fellows deceased and Fellows elected since the last anniversary.—The anniversary address was delivered by the President (Prof. Huxley), and the same was ordered to be printed.—The medals were presented as follows: The Copley Medal to Prof. Kekulé, of Bonn (per the Foreign Secretary); Royal Medals to Prof. Hughes and Prof. E. Ray Lankester; and the Davy Medal to Prof. Stas, of Brussels (per the Belgian Minister).—The officers and Council for the ensuing session were elected as follows: President, Prof. G. G. Stokes; Treasurer, Dr. J. Evans; Secretaries, Prof. M. Foster and Lord Rayleigh; Foreign Secretary, Prof. A. W. Williamson; Other Members of the Council, Prof. R. B. Clifton, Prof. J. Dowar, Prof. W. H. Flower, Dr. A. Geikie, Sir J. D. Hooker, Prof. T. H. Huxley, Admiral Sir A. Cooper Key, J. Norman Lockyer, Prof. H. N. Moseley, Prof. B. Price, Rev. Prof. Fritchard, Dr. W. J. Russell, Prof. J. S. B. Sanderson, Prof. A. Schuster, Lieut.-General R. Strachey, and General J. T. Walker.

SOCIETY OF ANTIQUARIES.—Nov. 26.—The President in the chair.—Mr. Jennings exhibited, through Mr. Franks, a mediæval chrisamoy found at Cologne, trefoil in form and with three receptacles, lettered inside the lid C O and S, the last letter being formed of a dragon-headed serpent and reversed.—Mr. J. H. Middleton exhibited a *cirotola* from a thirteenth century campanile at Rome, an early example of tin enamel. Mr. Middleton also communicated a paper, illustrated by plans, sections, and rubbings, on the newly discovered Saxon church at Deerhurst, Gloucestershire.—Mr. E. Green exhibited, and communicated a paper on, the diptych of the Chevalier Philip Hinckaert, Chastelain de Ter Veuren in Brabant, 1460.

GEOGRAPHICAL.—Nov. 30.—The Marquis of Lorne, President, in the chair.—The following gentlemen were elected Fellows: Sir W. A. Fraser, Capt. A. J.

Miller, Capt. A. Moore, Surgeon-Major W. H. Briggs, Lieut. J. Grant Bickford, Lieut. S. S. Rogozinski, Ven. Arch. H. Johnston, Rev. S. D. Bhabha, Rev. A. MacKintosh, Rev. A. D. Sylvester, Rev. J. Henry, Dr. T. F. Bride, Dr. W. L. Powell, Messrs. W. Allan, J. A. Aloop, S. C. Bell, T. Francis Bevan, A. H. Boyd, J. F. Brigstocke, M. Bugle, A. B. Buttrick, J. Crane-toun, D. H. Fisher, H. Graham, T. Rannie Grant, T. C. Jack, H. B. James, A. W. Jardine, T. H. Joyce, W. M. Kerr, W. R. Kettle, S. L. Keymer, C. Lea, D. McIntosh, P. F. W. Mapp, H. G. Neville, J. Odgers, F. G. Ogilvie, J. Pantou, A. W. Parvin, H. J. Perkins, G. W. Read, W. J. Ryder, W. Shawe, J. M. Shepherd, A. Simpson, H. G. Smith, J. D. Smithe, G. Stewart, jun., E. F. im Thurn, J. B. Thurston, C. J. Valentine, C. M. Woodford, G. P. Wright, and A. H. F. Young.—The paper read was 'A Journey overland from Cape Town across the Zambesi to Lake Nyassa,' by Mr. W. M. Kerr.

LINNEAN.—Nov. 19.—Prof. Moseley in the chair.—Mr. A. D. Michael exhibited and described the nymphal stage of *Tegeocranus cepheiformis*, belonging to the family Oribatidae. This he has discovered in England and has succeeded in tracing its entire life history.—Mr. C. Stewart demonstrated under the microscope the stridulating apparatus of a species of *Spharotherium* differing in some respects from that described by Mr. Bourne (*infra*).—Dr. J. Murie exhibited and made remarks on the caudal end of the spine of a haddock with an arched deformity recalling what is recorded of the so-called humpbacked cod (*Morrhua macrocephala*).—Mr. G. J. Fookes called attention to some twin aples of teratological interest. They were grown at Shepherd's Bush upon a tree eighty years old, which last year was nearly barren, but this year produced abundantly, many of the fruits being good examples of syncarpy.—Prof. P. M. Duncan read a paper 'On the Perignathic Girdle of the Echinoidea.' He maintained that as the structures which give attachment to the muscles that protrude and retract the jaws of the Echinoidea (which are parts of the test surrounding the peristome within) are not homologous in all the families of the group, therefore it is inadvisable to retain the old name of "auricles." He suggests the substitution of the term "perignathic girdle." The girdle consists of "processes" usually united above (though occasionally disconnected), and of "ridges" which connect the processes on the side remote from the ambulacra. The ridges are modifications of the interradial plates, the processes developments from the ambulacral plates. In the Cidaridæ the muscular attachments are all on disconnected ridges, and there are no processes. In the Temnopleuridæ, Echinidæ, Echinometridæ, and Diadematidæ the retractor muscles are attached to "processes," which are growths of the poriferous portions of the ambulacral plates; and the protractor muscles and ligament of the radiales are attached to the ridge which is developed on the interradial plates, and is united by suture to the base of the "process." In the Clypeastridæ there are disconnected growths which carry the jaws and have slight muscular attachments. In *Clypeaster* there are ten processes, each arising from an ambulacral plate; and there are no interradial structures like ridges. In *Laganum* there are five growths, each arising from a first interradial plate; hence these are the homologues of ridges. The Clypeastridæ may thus be divided into two groups on account of the presence of processes in one, and of the homologues of ridges in the other.—Prof. Moseley communicated a paper 'On the Anatomy of *Spharotherium*,' by Mr. G. C. Bourne. The author mentioned that while the general exterior features and specific distinctions of the genus had been amply discussed, the internal structures had hitherto received scant attention. Among other anatomical peculiarities he describes a well-defined stridulating organ in the male. This consists of a prominent bolster-shaped swelling on the postero-external edge of the second joint of the second pair of copulatory appendages. The swelling occupies the entire margin of the joint, and shows a number of chitinous cross ridges and furrows. On the opposite interior surface of the last tergite are chitinous points. The former rasp-like organ of the second accessory appendages when rubbed rapidly against the latter produces a shrill note resembling that emitted by the house cricket. A true auditory organ exists in the antennary fossa beneath the eye. The tracheal system is unlike that of the majority of the Diplopoda, rather resembling that of Chilopoda and Insecta, though differing in the branched spiral filament not taking origin directly from the stigmata themselves. It appears that the tracheæ of *Spharotherium* are a transition from those of the Julus type to those of the Scolopendra type. It would thus seem that the character of the tracheæ, the curved alimentary tract, the numerous chitinous pieces composing each segment, and the presence of a special hearing organ on the head mark off the family Glomeridæ (to which *Spharotherium* belongs) very sharply from the other families of the Diplo-

poda.—There followed a paper, 'Contributions to South African Botany: Orchideæ,' Part II., by Mr. H. Bolus, with additional notes by Mr. N. E. Brown.

ANTHROPOLOGICAL INSTITUTE.—Nov. 24.—Mr. F. Galton, President, in the chair.—The election of Mr. W. S. Karr, Mr. E. Lawrence, Dr. R. Munro, and Dr. W. Summerhayes was announced.—Mr. C. E. Read exhibited a number of ethnological objects from Tierra del Fuego.—The President exhibited, on behalf of Dr. J. E. Billings (U.S.A.), a collection of composite photographs of skulls, referring respectively to Sandwich Islanders, ancient Californians, Apahoe Indians, and Witchitaw Indians.—Dr. E. B. Tylor exhibited some Australian *tunduns* or bull-roarers.—Mr. J. T. Bent read a paper 'On Insular Greek Customs.' He exhibited a collection of Greek dresses, drapery, and other objects from the islands referred to in the paper.—Mr. J. W. Crombie read a paper 'On the Game of Hop-Scotch,' in which he traced the origin of the game to a period anterior to the introduction of Christianity, and showed that in early Christian times children had some rough idea of representing in this game the progress of the soul through the future world, and that the division of the figure into seven courts was on account of the belief in seven heavens.—Dr. E. B. Tylor gave a *résumé* of a paper by Mr. A. W. Howitt 'On the Migrations of the Kurnai Ancestors (Gippsland).'

SOCIETY OF BIBLICAL ARCHAEOLOGY.—Dec. 1.—Dr. S. Birch, President, in the chair.—Mr. J. Jacobs read a paper entitled 'Are there Totem-Clans in the Old Testament?'

ARISTOTELIAN.—Nov. 30.—Mr. S. H. Hodgson, President, in the chair.—A paper was read 'On Plato's "Phædo,"' by Mr. D. G. Ritchie.

EDUCATION.—Nov. 23.—Canon Daniel in the chair.—A paper was read by Mr. H. C. Bowen 'On the Training of the Faculty of Conception.' Mr. Bowen's object was to show how ordinary school subjects might be used not only to impart information, but also to exercise this faculty. He ran quickly over the main points in conception, the nature of its growth, &c., concluding with a few general hints on the supplying of material for, and the kind of guidance to be given during, the exercise of this faculty. Conception, he said, was usually divided into *comparison*, *abstraction*, *generalization*, but for school work it would be better, he thought, to substitute *classification* for the last named, inasmuch as generalizing was always a dangerous matter, especially for those whose knowledge was limited and whose facts for the most part had been insufficiently tested. Mr. Bowen then sketched specimen lessons on lines and rectilinear figures, grammar, the classification of plants, elementary dynamics, the life of plants, meanings of words, general notions as courage, duty, &c., terms of history.—A short discussion followed, and it was decided that a special meeting should be called to discuss the somewhat novel problems put forward by Mr. Bowen as soon as the members had had an opportunity of studying them in print.

#### MEETINGS FOR THE ENSUING WEEK.

- Mon. Royal Institution, 8.—General Monthly.
- London Institution, 8.—Science applied to Cookery, Mr. M. Williams.
- Engineers, 7½.—The Deposition of Iron in the Puddling Furnace, Mr. F. B. Jones.
- Victoria Institute, 8.—The Unreasonableness of Agnosticism, Mr. J. Hassell.
- Society of Arts, 8.—The Microscope, Lecture III., Mr. J. Mayall, Jun. (Cantor Lecture).
- Surveyors' Institution, 8.—The Cost of Production and the Value received for our various Farm Crops, Mr. A. D. Wells.
- Tues. Horticultural.—Fruit and Floral Committee, II; Scientific Committee, I; Ordinary Meeting, 3.
- Colonial Institute, 8.—The Material Progress of New South Wales, Mr. E. Combes.
- Anthropological Institute, 8.—Exhibition of Portraits of Africans, Mr. H. H. Johnston; Exhibition of Photographs of North American Indians, Mr. W. S. Karr; 'The Nicobar Islands, with Special Reference to the Inland Tribes of Great Nicobar,' Mr. E. H. Man.
- Civil Engineers, 8.—Discussion on 'High-Speed Motors' and 'Continuous-current Dynamo-Electric Machines and their Engines.'
- Wed. Society of Arts, 8.—The Loadlines of Ships, Prof. F. Nigg.
- Thurs. Royal 4½.
- London Institution, 7.—The Musical Dramas of Wagner, II; Mr. C. Armbruster.
- Telegraph Engineers, 8.—Annual Meeting; 'Method of eliminating the Effects of Earth and Polarization Currents in Fault Testing,' Mr. W. J. Murphy; 'Method of localizing a Fault in a Cable by Tests from One End Only,' Mr. H. Knapford.
- Mathematical, 8.—On the Numerical Solution of Cubic Equations, Mr. G. Heppell; 'A Theorem in Plane Kinematics,' Mr. J. J. Walker; 'Note on the Induction of Electric Currents in an Infinite Plane Current Sheet which is rotating in a Field of Magnetic Force,' Mr. A. B. Hassel.
- Antiquaries, 8½.—Manor of Aylesbury, Mr. J. Parker.
- Fri. New Shakespeare, 8.—The Prose in Shakespeare's Plays, the Play for its Use, and the Help it gives in understanding the Plays, Mr. H. Sharpe.
- Sat. Astronomical, 9.
- Physical, 3.—On some Thermodynamical Relations, Prof. W. Ramsey and Mr. B. Young.
- Botanic, 3½.—Election of Fellows.

#### Science Gossip.

MESSRS. MACMILLAN & Co. will publish immediately a work on the elements of thermal



chemistry by Mr. M. M. Pattison Muir, Fellow and Prælector of Gonville and Caius College, Cambridge, assisted by Mr. D. M. Wilson. It is intended to present a connected account of the methods and results of the most important researches made in the subject. It will be divided into two parts, the first devoted to the statement and consideration of the various branches of thermal chemistry, the second comprising most of the data on which the science is built. Classified tables of these data are given in appendices.

Mr. H. B. Woodward is preparing a new edition of his 'Geology of England and Wales,' which was reviewed in the *Athenæum* some nine years ago. A separate chapter will be devoted to the origin of the scenery, and great additions have been made to the chapter on water supply and the account of the geology of the principal lines of railway.

SIR JOSEPH HOOKER, after acting as director of the Botanical Gardens at Kew for twenty years, resigned that position at the end of November.

Mrs. ELIZABETH THOMPSON left a sum of money "for the advancement and prosecution of scientific research in its broadest sense." This now amounts to 25,000 dollars, and the trustees desire to receive applications for the appropriation of this sum in aid of scientific work. The first grant will be made in the beginning of 1886. Applications should, therefore, be made without delay to the secretary of the board of trustees, Dr. C. S. Minot, 25, Mount Vernon Street, Boston, Mass., U.S.A.

CAPT. MANGIN, the inventor of the system of optical telegraphy which has been recently introduced for use in the French army, has died of apoplexy at the age of forty-five.

MESSRS. SOTHERAN & Co. have just issued part xx. of Gould's 'Birds of New Guinea.' It is expected that five more parts will complete the work.

MR. ELLERY'S *Monthly Record* of results of observations in meteorology, terrestrial magnetism, &c., taken at Melbourne Observatory during May, 1885, has been received.

## FINE ARTS

THE ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION IS NOW OPEN, 5, Pall Mall East, from 10 till 4.—Admission, 1s.; Catalogue, 6d.

ALFRED D. FRIPP, R.W.S., Secretary.

'THE VALE OF TEARS'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 21, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great pictures. From Ten to six daily.—Admission, 1s.

*Les Artistes Célèbres.—Donatello.* Par Eugène Müntz. (Paris, Rouam.)

"LES ARTISTES CÉLÈBRES" is the title of a new series of artistic biographies. The superintendence of the entire work has been entrusted to M. Eugène Müntz, who himself undertakes the opening volume. His selection of its subject shows considerable tact, for the works of few artists excite more earnest attention than those of Donatello. M. Müntz's previous studies, 'Les Précurseurs de la Renaissance' and 'La Renaissance en Italie et en France,' are well known; they attest the attention he has paid to the period, and indicate his capacity to expound the art of its greatest sculptor. He has also that valuable quality in a biographer, a genuine enthusiasm for his subject, and the faculty of communicating that enthusiasm to the reader. The series of "Les Artistes Célèbres" is intended more for the general reader than the student. Judging from its first instalment, the writers will give the latest discoveries in biography and the most recent criticism, without enter-

ing into the field of original research. Assuming this to be the plan proposed, the character of the publication will be materially enhanced if writers of the standing and position of M. Müntz undertake the exposition of the separate biographies. At the same time it is to be hoped that the popularization of existing materials will not draw away the author of 'Les Arts à la Cour des Papes' from the work in which he first achieved reputation. In the case of Donatello the subject is so interesting there is little need of rhetoric to stimulate the attention of the reader, and therefore the somewhat declamatory preface was, perhaps, a work of supererogation, and we should assuredly have passed it by without remark had it not contained the singular announcement that the first appreciation of Donatello's genius was not due to historians or students of art, but to certain "collectionneurs émérites," who in recent times have discovered the splendid qualities of the master, have rehabilitated him, as M. Müntz insists on proclaiming. If, however, the learned author will turn to the lectures of Flaxman, delivered at the commencement of the present century, and before any of the "collectionneurs émérites" were born, he will find precisely the same estimate of the great Florentine that he himself has arrived at, and certainly in England since Flaxman's time the appreciation of Donatello has been warm and generous.

Equally unlikely to obtain universal acceptance are certain conclusions of the author respecting the forces that contributed to influence and direct the current of artistic invention at the beginning of the fifteenth century. The following passage will scarcely be endorsed by those students who extend their observation beyond the workroom of the painter and sculptor:—

"Le sort de l'art moderne a été décidé, pour l'Europe entière, dans les quatre ou cinq premières années du XV<sup>e</sup> siècle, et par cinq ou six hommes au plus. Simultanément, Claux Sluter, en Bourgogne, les Van Eyck, dans les Flandres, Brunellesco et Donatello, à Florence, lèvent l'étendard de la révolution et préconisent non plus l'imagination, mais la raison, non plus un idéal plus ou moins conventionnel, mais l'observation de la nature, à laquelle s'allie, chez les Italiens, l'étude de l'antique. Supprimez ces novateurs, alliés sans le savoir, et l'affranchissement se fera attendre cent années encore. Nées au commencement du XVI<sup>e</sup> siècle, au lieu de l'être au commencement du XV<sup>e</sup>, qui sait ce que seraient devenues et les écoles d'Italie et celle des Flandres!"

None would attempt to deny the strongly marked individuality of the artists mentioned above. They would naturally take the position of leaders in any movement into which they threw themselves, and their procedure would more or less be the subject of imitation by their contemporaries. But such a movement as the renaissance of art was not the work of five, nor of fifty individuals. It was one particular manifestation of a general aspiration for intellectual freedom and emancipation. The same sentiment found expression in literature and poetry, and if the Van Eycks and Donatello had never existed the development of naturalism in art would have been a certainty in races so highly gifted with the artistic faculty as the Flemish and Italian. It would have been strange if the spirit that animated

Chaucer, Boccaccio, and Sacchetti, among many others, had found no response in their artistic fellows, but, indeed, they also, from Giotto downwards, earnestly strove after truth and fidelity in representing nature. In art, as in other matters, advance is often made in leaps and bounds, and the period of Donatello was marked by more than usual activity. Yet it would be contrary to experience and observation to assert that he was the arbiter of the fate of modern art. It is sufficient to recognize that he in a higher degree than any other was alive to the spirit of the time, and that none more forcibly expressed, or embodied in such noble and splendid form, the thoughts and ideas that were agitating and swaying humanity in the opening years of the fifteenth century.

If, however, exception may be taken to some of the generalizations of M. Müntz, nothing but praise is due to him for the manner in which he has arranged his biographical materials and expounded the sequence of the work of Donatello. Especially satisfactory is the description of the striking series of Florentine statues of the period of the 'St. George' and the 'Zuccone,' and equally admirable is his appreciation of those marvellous groups of dancing children in the pulpit at Prato—among the highest examples of the expression of unalloyed joy and gladness that have ever yet found realization in sculpture. These are works that M. Müntz has evidently studied at first hand; his account of the series of the Santo at Padua does not betray the same intimate acquaintance with the originals. Otherwise it is difficult to understand how he omits to note the fine sense of harmonious decoration displayed by Donatello in the arrangement of such parts of the series as still remain in their original position. M. Müntz speaks of the slight regard in which the sculptor held the laws of architectural decoration. Rarely has there been conceived a piece of architectural decoration so fine in general conception or so rich in colour as the high altar of the Santo in its present state, and we must remember that many of its component parts are now scattered over the church. The bronze panels in relief are incrustated and inlaid with gold; they form masses of glowing yet subdued tones, set in slabs of lucid marble. Mouldings of coloured marbles enclose the whole, which is further enriched with bosses and auxiliary ornamentation in bronze duly subordinate to the principal panels. Coming to the descriptions of the subjects in the panels, M. Müntz sees in the biretta and short mantle of Donatello's day (the costume is distinctly that of the period) the Phrygian cap and chlamys of classical times. It can scarcely be from the desire to avoid giving offence that he seeks to substitute a new reading in the story of the young man who is being cured by St. Antony. M. Müntz asserts that he had merely cut his foot, the fact being that the young reprobate broke his leg in kicking his mother. M. Müntz may have been misled in describing these magnificent panels from the unfortunate illustrations that detract from rather than, as they ought, add to the value of the book. In this instance they appear to be reductions by some mechanical process from Dr.

Bode's handsome volume, published by M. Rothschild. But the rest of the illustrations are equally unsatisfactory, all, we believe, having appeared in other publications. Moreover, they are drawings, often far from artistic, reproduced by a process which gives a dry and scratchy result. If any "process" is desirable for book illustrations, surely, in the case of sculpture, the photographs should be taken directly from the objects themselves.

THE SOCIETY OF PAINTERS IN WATER COLOURS.  
WINTER EXHIBITION.

THIS gathering has better claims than usual to the title of an exhibition of sketches and studies; of finished and ambitious examples there are, it seems to us, fewer than in most recent winters. The visitor always expects to find a considerable proportion of charming works, and he will not be disappointed, but, generally speaking, the collection is not equal to the reputation of the Society. This is partly accounted for by the absence of several of the best artists, such as Mr. Alma Tadema, Mr. G. P. Boyce, Mr. Holman Hunt, Mr. F. Powell, and Mr. Whaite. Several draughtsmen are not quite up to their mark this year, either in the number or the quality of their contributions, and the Society suffers accordingly. For example, the brothers Fripp send only one drawing each, and Mr. A. W. Hunt, who sends two, has done better. On the other hand, Mrs. Allingham and Miss Phillott are well represented. The Society has observed a good custom in admitting a numerous group of examples, No. 252 to No. 276, by the late Mrs. Lofthouse. Other noteworthy contributors are Mr. S. Hodson, Mr. H. Marshall, Mr. H. Wallis, Mr. B. Foster—to whose larger drawing the place of honour has been conceded—Mr. M. Hale, Mr. A. Goodwin, Mr. Heywood Hardy, Mr. E. Walker, Mr. E. J. Poynter, Mr. A. Moore, Mr. J. Burr, and Mr. H. S. Marks.

Taking the best things in their order, and grouping each contributor's productions, we notice first the *Trèes* (No. 2) of Mr. Hodson, a sketch of the public square with the town hall, neat, bright, and firmly touched, and notable for its soft colouring and greys. *Limburg* (289) is equally meritorious and more picturesque.—Mr. C. Rigby's *Birks Bridge, Seathwaite* (3), is a well-considered study, with abundance of warm colour. The artist is improving, as *An Upper Reach of the Duddon* (78) and *The Valley of the Esk* (103) show; but his *Flush of Sunset* (286) is rather too florid.—Mr. S. P. Jackson's drawings are numerous, but unusually well considered. *An Evening Breeze from the Sea* (8) is remarkable for the pearly blueness of the waves and increased care in cliff drawing, while, except in the foreground, it is free from the painter's besetting wooliness of texture. *The Restless Atlantic* (19) shows, under a well-studied grey sky, surges capitably delineated. *A Second Hay Crop on the Banks of the Thames* (104) has sentiment and character unusual in this artist, but it is a little painty. With these we may recommend *A Cornish Headland* (237), the name of which, like Mr. Jackson, we shall forbear to give. We observe with satisfaction the growing reticence of artists in naming their pictures of beautiful places they do not wish to see degraded by misuse.

Mr. E. A. Goodall's *At Rotterdam* (16) gives broadly the glow of evening on a calm canal. *Off Dort* (192) is Cuyper-like in its breadth and serenity, and has much warmth. *The Interior of the Mosque of Mesdada* (360) is very good.—*Hassan Ali* (17), a sketch of a head, showing a vigorous contrast of colours, the greater part of which are purely conventional, illustrates at its best the artificial art of Mr. C. Haag. How rough and superficial it is may be detected by the least expert. The black flesh is unlike

nature, and the tints of the costume and background are, apart from their brilliancy, crude and insincerely depicted.—We turn with great pleasure to Mr. Wallis's superb exercise of subtle, rich, various, and powerful coloration called *In the Bazaar, Smyrna* (24), a lady bargaining with a merchant seated in his stall. A sumptuous garment of prophet green is brought in contact with a deep rose-coloured dress held by the dealer. The picture is so deep toned and splendidly harmonious that it illuminates the place it hangs in, and might set a standard for tonality and coloration for the gallery. We cannot admire the drawing of the figures, which is decidedly loose.

*Henley* (25) is Mr. W. Field's pretty, but somewhat flat contribution.—*May on the Thames* (32), by Mr. B. Bradley, cows in bright greyish sunlight, is rather weak in tone and chalky in colour, but delicately and firmly drawn. *Friends* (305), a group of big white horses and their riders under the trees in an alley near the Place de la Concorde, is a brilliant, soft study of pure light, with excellent draughtsmanship and colour. The visitor should look at *Scotch Sheep and Lamb* (343), by the same artist.—Mr. E. Walker's *Autumn Morning* (44) depicts with solidity, breadth, and wealth of colour Sussex downs clad with trees, a calm river, and rich meadows. *Golden Autumn* (90); *Warkworth Castle* (141), dreamlike in its softened tones and choiceness of colouring; *A Silver Stream* (232); and *A Barley Field* (242), are all by the same artist.

*A Study* (47), by Mr. E. K. Johnson, deserves its title better than many of its neighbours. It has a well-considered design. *Huffed* (182) is very neatly executed and spirited. *Drying Rose Leaves* (188) deserves similar praise, and, like the other two, shows considerable technical improvement on the part of the artist.—*The Lough at Rest* (48), by Mr. M. Hale, represents with true sentiment and much beauty air laden with vapour, a grey sunset, and sub-tints of green.—Mr. Albert Goodwin paints many natural effects and romantic themes with great charm and ample resources. We are delighted with his *Streitley* (54), where calm summer air is saturated with tender vapours and sunlight. It is a white calm on land, tenderly depicted. The sentiment of *Requiem* (174) cannot be denied. It gives with rare brilliancy the afterglow on a wide sandy and purple shore, a still brilliant silvery sky, and glittering sea. The masses of clouds, some shaped like warriors rushing into battle, some like towers, and some like huge birds, have, as we have Shakespeare's authority for knowing, their source in nature, but their ill-composed forms confuse this picture and do not add to its grace. We may recommend *Lincoln* (187), and *Minchhead* (189) is one of the most careful, brilliant, and scholarly drawings in this exhibition. Admirably sunny and clear, it gives, though there is lack of repose in the composition, the air, sea, and shore to perfection. *The Fourth Voyage of Sinbad the Sailor* (338) represents a Devonshire shore and rocks in full sunlight, but not the East nor the sailor. It is a vigorous and full-toned picture of nature, spoiled by the incongruities of the figure and the title. *Abingdon* (371) will be recognized for its truth and breadth, and ought to be prized for its beauty.—Comparable with these in wealth of colouring, *crayshance*, and delicacy, but somewhat less solid, are the drawings sent by Mr. A. W. Hunt. *Warkworth Sands* (75) gives with excellent tonality and draughtsmanship the shore, a narrow stream on its way to the sea, a pallid blue sky dashed with greenish grey, and, on a distant ridge, the towers of a fortress. Mr. Hunt also sends No. 169, *Warkworth*, where white towers on a height are bright with the last rays of the sun, while the red buildings of the village below the hill are softly flushed, the river is growing purple and grey, and a sense of repose seems

to pervade the scene. The drawing is valuable for its harmonies of colour and tone, and is full of sentiment.—In *Startled* (81), by Mr. Heywood Hardy, we have a fine landscape and finer figures of horses galloping furiously from the track of a train. The movements of the horses are excellently given, but their bodies are very long.—In Mr. Birket Foster's *Highland Scene near Dalmally* (88), a grand view of a torrent, hills, and clouds, the shadows are black, and the illumination is somewhat greenish, but the drawing is broad and effective, and the hill-sides are well modelled.—A contrast with the last in subject, sentiment, and treatment is furnished by the *View from the Arco di Parma in Rome* (101), which has the charm of golden light illuminating a vista of the Tiber, its one bank lined with white buildings, and on the other bank rich foliage and herbage. A beautiful and homogeneous treatment distinguishes this work of Mr. A. Glennie, whose *View of the Castle at Tersatto* (91) deserves much attention.—By Mr. W. Duncan we have a clever drawing called *A Muchie Wallee of Bombay* (114), a spirited whole-length figure of a fish-woman standing in an easy attitude and holding a basket. *Before Columbus* (372) is an ingenious design of Indian parents watching their gleesome babe afloat on a leaf of Victoria Regia.—Mr. G. H. Andrews's *Riverside, East Greenwich* (115), is a good example of his best work.

A sketch of a shaw in spring sunlight, by Mr. W. Pilsbury, is bright and delicate, and called "*Down where the bluebells grow*" (117).—Mr. C. Gregory has before now painted old buildings with delightful power and aptitude. In *Quimperle* (127) is a bright and solid picture of ancient houses with slate fronts and a stone church in sunlight.—In *The Conchologists* (131) of Mr. H. G. Glindoni a number of old gentlemen in eighteenth century costume are assembled on a beach in sunlight. The rocks are well painted, but the sea and sky are rather painty. The attempt to be humorous is not successful, though one or two of the faces and the stiff movements of some of the figures are commendable in no mean degree. The composition is scattered and awkward.—Mr. T. J. Watson's *Riverside, Autumn* (135), is a little hackneyed; the mossy rocks have done duty so often that, however cleverly painted, we shall not care to see them again. It is a woodland stream, with boulders to order.—*At Rye* (136), by Mr. C. Gregory, is powerful, but we have seen the like before, and it lacks repose of colour and illumination.—Mr. H. Marshall, having quitted London smoke and fog, has found at Whitby, a to him, new field for his rare skill and just sense of breadth of effect and wealth of tone and colour. Accordingly *The Quayside* (140) is admirably pictorial and true.—We welcome heartily Mr. A. D. Fripp's excursion into new realms of tone and colour, combined with dream-like tenderness and repose, as shown in *Lee*, and *Morthoe Point* (146).

Quite the opposite of this massive, glowing landscape is to be found in the sculptural solidity, blackish shadows, defined draughtsmanship, and learned art of Mr. Poynter's *Fish-Ponds*, an *Autumn Study* (159). The "study" represents a shallow and swarded glade, with a vista of a dark pool and masses of foliage seen in the gleam of a lowering sky. The student will not fail to rejoice in the scholarship of *Study for a Classic Figure* (323) and *Study of a Head* (325), which are worthy of an old master of high degree.—The bravura and hurried movements, the melodrama, and the dashing disregard of details and probabilities which distinguish Sir John Gilbert's groups of horsemen passing *The Ford* (163) are curiously antithetical to the deliberate and exhaustive technique of Mr. Poynter.—*The Door of a Wardrobe* (172), an elegant, quasi-Greek damsel, though graceful, careful, and marked by taste, does not prove that Mr. A. Moore has shaken off those mannerisms which seem to be the effect either



of extremely limited resources or of indolence. His *Cartoons* (171), a group of mannered figures of graceful nonentities, should be noticed.—The *Study Afloat* (184), by Mr. H. Moore, a sea-piece of blue waves in wild unrest, had, we think, better have been kept at home although interesting and accomplished.

There is an irresistible charm about Mrs. Allingham's *Sandown Sands* (316), a brilliant and fresh picture of children at play on the shore in sunlight, and we may call attention to the same artist's *Dolly* (336) and *Dora* (355), and her *Last Leaves* (304), as well as to Miss Phillott's *Young Bacchante* (298), a pretty modern young lady's head, innocent of the god; Mr. Burr's old man at a window, called *A Radical* (295); Mr. T. J. Watson's *Sketch* (306), which reminds us of F. O. Finch; Mr. G. Fripp's sober and broad picture of farm buildings and trees, named *Evening* (309); and Mr. Marks's scholarly, but not particularly interesting *The Lady and the Cranes* (345).

### Fine-Art Gossip.

THE Royal Academicians have bought from Mr. Hogarth the well-known large picture of a drawing school, probably that of the St. Martin's Lane Academy, attributed to Hogarth, and representing a nude model seated on a pedestal on our left, with one arm raised, while a number of students are grouped on our right and in the background. A very interesting painting indeed, it is not, we think, by Hogarth.

THE drawing called 'By Severn Side,' which we last week mentioned among works in Mr. Poynter's hands, is not the same as either of the two in one frame (No. 348) bearing the above name, and now in the gallery of the Water-Colour Society. The other 'By Severn Side' is larger than either of those in Pall Mall.

MAGDALEN COLLEGE, OXFORD, has done a pleasant and creditable thing in electing the Surveyor of St. Paul's to an honorary fellowship of the society. Although Mr. Penrose is distinguished by his studies in classical architecture as well as by his office, his name does not occur in 'Men of the Time.'

THE forthcoming quarterly part, completing the forty-first volume, of the *Journal* of the British Archaeological Association will contain, among others, the following papers:—'Celtic Stone-work, with an exhaustive List of Stones sculptured with Interlaced Ornamentation in England,' by Mr. J. Romilly Allen and the Rev. G. F. Browne; 'Rhôs-Crowther Church, Pembrokeshire,' by the Rev. C. H. Scott, Rector; 'The Architectural History of Dore Abbey,' by Mr. T. Blashill; 'Brambletye House, Sussex,' by Mr. C. H. Compton; 'The Baths of Aquæ Solis,' by Mr. T. Morgan; 'Engraved Babylonian and Assyrian Cylinder Seals in the British Museum,' by Mr. Theo. G. Pinches; and 'Notes on the Inscription of the Carew Cross, Pembrokeshire,' by Mr. W. de Gray Birch.

ON Thursday next, the 10th inst., the anniversary of the Royal Academy, at 8 P.M., prizes will be distributed to the Students who have successfully competed in the following classes: Painting and Drawing, a Gold Medal and Travelling Studentship of 200*l.*, tenable for one year, for an historical painting of "a Scene from 'Hamlet'"; the Turner Gold Medal and 50*l.* Scholarship for one year for a landscape of 'The Mountain of Clouds,' as shown by the Magician to Hassan in the Story of Hassan of El Bosrah, 'Arabian Nights' (Lane), chap. xxv.; the Creswick Prize, 30*l.*, for a landscape; First and Second Silver Medals for paintings from the life; the like for copies of an oil painting; a Medal and 25*l.* for a cartoon of a draped figure; medals and money for a design in monochrome for a figure picture, for a design for mural decoration, for a set of three drawings of

a figure from the life, for a drawing of a head from the life, for a drawing of a statue or group from the antique, and for a perspective drawing in outline. Sculpture: A Gold Medal and Travelling Studentship, as above, for a composition of 'Cain the Outcast'; a First Prize of 50*l.* and a Second Prize of 20*l.* for a set of two models of a figure from the life; and medals and money for a model of a design in the round, done in a limited period of time, for designs for two sides of a medal, and for a model of a statue or group done in the Antique School. Architecture: A Gold Medal and Travelling Studentship, as above, for a design in architecture; First and Second Silver Medals for a set of architectural drawings of the North Porch of St. Paul's Cathedral, for a set of architectural designs made in a limited time, and for a set of drawings of an architectural design. These prizes have been offered; it does not follow that they will all be awarded. The offers of a Silver Medal for a copy of a landscape, of First and Second Silver Medals for a drawing of a figure from the life, and of First and Second Silver Medals for drawings of a statue or group have been cancelled. The Gold Medal and 25*l.* for a line engraving of a drawing of a figure from the life and a Silver Medal for a perspective drawing in outline have attracted no competitors.

IN the Fine-Art Society's gallery may be seen 'Sketches and Pictures of Life and Work in Bavaria's Alps,' by Mr. H. Herkomer, a bright, but somewhat coarse, and demonstrative group of fifty-one examples of domestic, rural, and labouring subjects, as indicated by the title. There is no lack of energy or characterization in most of these productions. They are curiously at variance with each other: in one a face is a type of intense pathos and ardent vitality and of an accomplished, if facile method of firm draughtsmanship, which leaves little to be desired except high refinement, which would, perhaps, be superfluous in such cases, and choice finish; in another the grossest disproportions of limbs, extremities, and head occur; in a third the painter combines crude modelling and attenuated knowledge with a singularly happy grasp of the surface, colour, contours, and structure of objects of rare difficulty. At every turn elements, mostly ugly and audacious, are encountered, to the confusion of the student, who does not care to be treated in the spirit their presence indicates.

MESSRS. SOTHERAN & Co. are about to publish the first part of a work on Bartolozzi, consisting of one hundred examples of engravings selected from rare impressions in the Department of Prints and Drawings of the British Museum, reproduced by the autotype process, and accompanied with descriptive and biographical annotations. Mr. Louis Fagan will contribute a brief memoir of Bartolozzi. The work will be completed in four parts, each containing twenty-five plates.

THE meetings of the Graphic Society commence this year on the 9th inst., instead of in November, as before.

SIR COURTIS LINDSAY, with the particular sanction of Sir John Millais, is very anxious to obtain for the forthcoming exhibition of Sir John's works at the Grosvenor Gallery a loan of the early example called 'Ferdinand lured by Ariel,' which, as the property of Mr. C. J. H. Allen, was exhibited by the Fine-Art Society in 1881. A clue to Mr. Allen's address and the whereabouts of the picture having been accidentally lost, the authorities at the Grosvenor Gallery, New Bond Street, will be thankful to Mr. Allen, or the present owner of the picture, if he will favour them with a communication. 'Ferdinand' is particularly desired not only on account of its intrinsic merits, but as a link in the sequence of the artist's works not to be supplied by any other example.

THE new gallery for diploma pictures at the Royal Academy will shortly be opened to the

public, in the same manner as the present gallery is now opened, gratis and daily.

A FRENCH amateur has been at the pains to demonstrate his opinion that the portrait by Van Dyck in the Louvre which bears the name of Charles I. does not really represent that monarch.

MR. G. C. WILLIAMSON writes from Dunstanbeorh, Guildford:—

"I am preparing for the press a new and revised edition of Boyne's great work on the 'Seventeenth Century Tokens of Great Britain and Ireland,' which will contain many hundreds of additions and a large quantity of notes on issues and issuers, and may I, by your aid, solicit assistance from any collectors of tokens or persons who may possess such interesting relics of the seventeenth century? I shall be very grateful for descriptions of any tokens, especially of those differing in the smallest way from Boyne, or of new tokens and varieties found since that book was issued. I shall also be most thankful for any little bits of county topography relative to tokens or their issuers, and to have the kindly assistance of any persons who have leisure and would be good enough to search local corporation records and parish registers for such notes. Most gladly will I fully recognize every aid, however small, in the forthcoming work, and more especially in the counties in the north and south of England, and in Ireland most grateful shall I be for all and every aid and assistance. Many coin collectors have some of these tiny tokens, perhaps, unnoticed in their cabinets, and would very greatly oblige by sending me descriptions or rubbings of them."

THE *Building News* says that the Royal Institution at Manchester has been illuminated by electricity, and our contemporary adds that this is the first instance of the kind in the United Kingdom. We doubt the latter statement. Our contemporary has forgotten the Bethnal Green Museum, &c.

A MEDAL is to be struck to commemorate the completion of the new Hôtel de Ville, Paris. It will probably represent, on the obverse, the new building; on the reverse, the old building in flames. M. Chaplain will be the medalist.

THE candidates to succeed M. E. Perrin in the Académie des Beaux-Arts are MM. Gérôme, Guillaume, Garnier, Chaplain, and Ambroise Thomas, and the Duc d'Aumale.

THE authorities of the Louvre and l'État have assigned a room in the museum to M. Braun, of Dornach, in order that he may show and sell there the photographs he has taken from works of art in the national collection. This room has been opened with a visit from M. Grévy and the Minister of Public Instruction.

MR. R. BLAIR writes:—

"A Roman centurial stone has recently been found at Walltown Crags, near Haltwhistle, by the workmen of the quarry company there, and presented to the museum of the Newcastle Society of Antiquaries at the Black Gate; it is inscribed COHV | DIVI VALE, which is read by Hübnér, 'The century of Julius Valens, or Valerianus, of the fifth cohort.'"

OUR Athens Correspondent sends us word of the death at an advanced age of the Greek architect Lysander Caphtanzoglou, who was appointed in 1844 Director of the Athenian Polytechnic, a fine-art school. He held this post till 1862. He was well acquainted with ancient Greek art, and worked in the classic style. Several of the handsomest buildings in modern Athens were of his designing.

THE Louvre has been enriched with a new and important collection of *figurines* in terracotta from Asia Minor.

### MUSIC

#### THE WEEK.

CRYSTAL PALACE.—Saturday Concerts.  
ST. JAMES'S HALL.—Popular Concerts. Novello's Oratorio Concerts: 'Mors et Vita.'

LAST Saturday's concert at the Crystal Palace was rendered especially interesting by the revival, probably for the first time within the memory of any one living, of

Handel's only concerto for the harp. This curious work is well known to organists as the sixth organ concerto of the first set; but Dr. Chrysander in his life of Handel (iii. 158) shows very clearly that it was originally written as a harp concerto for Powell, a celebrated performer of that time, and was introduced, according to the custom of the day, into 'Alexander's Feast,' in which cantata another concerto (in c major, for strings and oboes) also found a place. The harp concerto, which is in the key of B flat, consists of three rather short movements, the only accompanying instruments being strings and flutes. A peculiar orchestral colouring is obtained by the use of the mutes for the violins—which, it may be remarked in passing, is very rare in Handel—and the doubling of the violin parts by the flutes in unison, while violas and violoncellos play *pizzicato* throughout. The quaint, and in places somewhat thin, tone is far more appropriate as an accompaniment to the harp than to the more massive tone of the organ; and the internal evidence of the music thus tends to prove the fact that the work was originally designed for the former instrument. The solo part is, as usual with Handel, a mere outline, only the melody and bass for the most part being given; but the harmonies are so evidently intended to be filled up that it would have been a mistake if, out of supposed reverence for the composer's text, only the notes written in the score had been played. By whom the necessary filling-up was done was not stated in the programme, but we cordially bear witness to the admirable manner in which the additions were made. Not a note was inserted which was not thoroughly in the Handelian spirit. The solo part, which though apparently simple is by no means very easy, was excellently played by Mr. Lockwood, one of the finest performers on the harp whom we have, and the orchestral accompaniment left nothing to desire. Berlioz's 'Symphonie Fantastique,' though it can no longer be called a novelty, is so seldom heard that its appearance on the programme was welcome. With all its eccentricities both of form and matter, it is unquestionably a work of genius, and each repeated hearing brings its beauties into stronger relief. The breath of Beethoven seems to have passed over the "Scène aux Champs," in which vague suggestions of the 'Pastoral' Symphony here and there present themselves. The power and grasp of the "Marche au Supplice" and the *finale* will hardly be denied even by those who disapprove of the selection for musical treatment of such subjects as Berlioz has here illustrated. For the sake of such originality and poetic feeling as are found in this symphony one readily condones the numerous violations of the ordinary rules of musical grammar which occur. The performance of the extremely difficult work was another veritable triumph for Mr. Manns and his orchestra. We have more than once lately remarked on the exceptionally fine playing of the Crystal Palace band during the present season; but they almost surpassed themselves on Saturday. A more superb performance has never been heard even at Sydenham, and certainly not anywhere else. The overtures to 'Athalia' and 'Tannhäuser' and vocal pieces contributed by

Miss Amy Sherwin completed the programme.

Last Saturday's Popular Concert only needs formal record. It opened with Schubert's Quartet in A minor, Op. 29, sometimes known as the 'Hungarian' Quartet, and closed with Schumann's Trio in D minor, Op. 63. Miss Fanny Davies delighted her audience in Mendelssohn's Capriccio in F sharp minor and a Gigue in B flat minor by Graun, and Signor Bottesini gave the last two movements of his Double-bass Concerto in F sharp minor. Mr. Maas was the vocalist.

On Monday the name of Schubert again headed the programme, but this time the composer was represented by a comparatively unfamiliar work, namely, the magnificent Quartet in C, Op. 161. By some strange caprice this was only the third rendering of the work since the establishment of these concerts, while the companion Quartet in D minor, which on the whole is less remarkable, has been heard seventeen times. This discrepancy should be reduced as quickly as possible, for it was obvious that the audience quickly appreciated the amazing beauty and power of the C major Quartet. It absolutely teems with genius of the highest order; the first movement seems incomparable until the second has been heard, and so on to the end. Whether the themes are superior to the treatment or the treatment to the themes we should not like to say; sufficient that the work, regarded in any light, is one of the masterpieces of art. Under the leadership of Madame Néruda the quartet obtained a first-rate interpretation, and it was received with enthusiasm. M. de Pachmann chose as his solo Chopin's Fantasia in F minor, and for an encore the Waltz in D flat. The rest of the programme needs no comment.

Whatever position Gounod's latest oratorio may ultimately take, the crowded state of St. James's Hall last Tuesday evening, when 'Mors et Vita' formed the programme of the second Oratorio Concert, proved clearly enough the existence of a considerable amount of public curiosity with regard to it. In spite of the somewhat high prices of admission, not a seat was to be had, and a large number of intending hearers were turned away at the doors. Those who were fortunate enough to be present were rewarded by an extremely good performance of the work. We have spoken of it so recently, on the occasion of its production at the Albert Hall, that we may confine our remarks now to the rendering of it under Mr. Mackenzie, especially as more intimate acquaintance with the music induces little change in the opinion at first formed. Both its merits and defects lie on the surface, the former considerably outnumbering the latter; and while we do not think 'Mors et Vita' the masterpiece of its composer, we hold it to be far superior to some of his more recent works. For the performance on Tuesday night we have only words of praise. A finer quartet of soloists than Madame Albani, Madame Trebelli, Mr. Edward Lloyd, and Mr. Santley could not possibly have been obtained, the only drawback to the complete enjoyment of the concerted music being the occasional tendency on the part of Madame Albani to overpower her coadjutors in the quartets. The chorus-singing was excellent throughout, and

the orchestra no less so; while Mr. Mackenzie again proved his fitness for the post of conductor not only by the manner in which he kept his forces in hand, but by his evident sympathy with the music. It was once more proved on Tuesday that we need not depend upon foreign conductors to ensure good performances. In this respect, as in others connected with music, our country is now able to hold her own.

### Musical Gossip.

THE presentation of the 'Eumenides' at Cambridge being noticed in another division of the paper, we have only to speak here of the incidental music by Dr. Villiers Stanford, which formed an important feature of the interpretation. We are inclined to think that, on the whole, the composer has been wise to give the reins to his fancy, and make no attempt to imbue his music with an antique flavour. Of the music of the Greeks no definite conception can be formed, while to adopt the style of the sixteenth or seventeenth century would have been less reasonable than to write according to modern lights, which Dr. Stanford has done. In other words, he has pursued a similar course to that of Mendelssohn, while taking care to preserve a rugged and masculine dignity of expression. It need scarcely be said that he adopts the system of leading themes,—one phrase suggesting Apollo, another Athena, another the Furies, and so forth. The instrumental movements include an overture in regular form and two *entr'actes*. But it is in the choruses of Furies that the composer has been most successful, and in that at the end of the second act a highly powerful climax is reached. In the third act the music naturally takes a softer aspect, and there is something almost Mendelssohnian in the graceful theme of the final chorus. As a whole the work is fully equal to the best Dr. Stanford has written, and is worthy of performance apart from the tragedy. There was a competent, though necessarily small orchestra, and the choruses were finely sung, beautiful effects being gained by the singers phrasing by appropriate movements and gestures. Nothing of the same kind is ever witnessed on the operatic stage.

M. MASSENET'S new opera 'Le Cid' was produced at the Grand Opéra, Paris, last Monday evening. Its reception was most enthusiastic, and the opera is said to surpass any of its composer's previous works.

THE second of the present series of Mr. John Boosey's Ballad Concerts was given at St. James's Hall on Wednesday evening.

WE regret to announce the death of Miss Elizabeth Philp, one of our most distinguished lady musicians, and a composer of numerous songs, several of which have attained considerable popularity.

MR. T. A. MATTHAY, one of the professors of the piano at the Royal Academy of Music, gave a recital at the Prince's Hall on Thursday afternoon last week, in which he was assisted by Miss Kate McKrill as vocalist. Mr. Matthay's talents were displayed to much advantage in an excellent selection from the works of Brahms, Schubert, Schumann, Chopin, Beethoven, and Henselt, while a few short pieces from his own pen, modestly placed at the end of the programme, gave evidence of considerable ability as a composer.

It is said that early in the coming year Hermann Goetz's opera 'The Taming of the Shrew' will be given at New York, this being the first performance of the charming work in America.

THE international conference recently held in Vienna to consider the establishment of a uniform pitch has decided in favour of the Paris diapason—A, 870 vibrations.

MR. CHARLES HALLÉ'S programme at the Free



Trade Hall, Manchester, last Thursday, included Beethoven's Fourth Symphony, Mendelssohn's 'Trumpet' Overture, Benedict's Overture to 'The Crusaders,' Glinka's 'Kamarinskaja,' and Dvorak's Concerto in G minor, played by Mr. Halle.

THE Viennese Ladies' Orchestra are at present fulfilling an engagement at the Royal Aquarium.

HERE J. H. BONAWITZ will give his second historical pianoforte recital at the Prince's Hall this (Saturday) afternoon.

At the last of the second series of the Hampstead Popular Concerts, which takes place next Thursday evening, Madame Anna Mehlig, who since her marriage has almost entirely given up public playing, will make her first appearance in England for five years.

At the performance of Dvorak's 'Spectre's Bride,' given by the Birmingham Festival Choral Society last Thursday week, Madame Valleria being taken ill, her place was supplied at an hour's notice by Miss Annie Marriott, who, though she had to sing without rehearsal and had never even heard the work performed, made a great success with the soprano music.

THE directors of the Apollo Theatre in Rome having offered prizes for the composition of an opera by musicians who were either natives of or residents in Rome, twelve competitors entered. The first prize has been awarded to Signor Antonio Leonardi, and the second to Signor Stanias Falchi. The work of the first named is to be produced during the current season, and the other opera next season.

## DRAMA

### THE 'EUMENIDES' AT CAMBRIDGE.

WHATEVER doubts were entertained beforehand as to the wisdom of choosing the 'Eumenides' to follow the successful performances at Cambridge of the 'Ajax' and the 'Birds' have now been dispelled by the unqualified success of the experiment. When the curtain fell on Tuesday night there were not a few who felt that a higher level had been reached in this than in any of its predecessors, not even excepting the Oxford 'Agamemnon.' Partly, no doubt, this was due to the increased skill and experience of the managers, to whose efforts in the direction of scenery, costume, and grouping the play admirably lends itself. If only for the series of beautiful and impressive scenes, the representation will not soon be forgotten. The interior of the temple at Delphi as first disclosed, with Orestes clinging to the *ομφαλος*, and his dread pursuers grouped around, was striking in the extreme. Hardly less so were the scene at the temple of Athena, and the final scene of trial and triumph upon the Areopagus. For these brilliant illustrations of Greek life and thought high praise is due to Mr. J. W. Clark, Dr. Waldstein, and Mr. O'Connor. But it is, after all, rather in the inner than the outer features of the play that one must seek for an explanation of the peculiar impression it produced. In the 'Oresteia' alone, as the only Greek trilogy which has come down to us, can we fully see the working out by a Greek mind of a great dramatic conception. The drama as a whole is unequalled for the intensity and grandeur of the passions called into play. The situation at the end of the 'Choephore' is such as can be dealt with by no human agency. Divine interference is justified by strict dramatic rule. "Dignus est vindice nodus." Accordingly, in the 'Eumenides' we have Apollo as advocate, Athena as judge, taking a leading part in the action, and under their benign direction justice is done and the turbulent passions subside into a holy calm. Setting aside the possible relation of the play to the actual Court of the Areopagus, or to any other event in Athenian history, we may feel that its peculiarly solemn character is mainly due to this presence and predominant action of

the two great deities. We are here in contact with Greek religion at its highest, and in the conception of Athena is embodied a view of the relations of God to man which, so far as it goes, is permanently true. Though it is the fate of Orestes that is nominally in question, it is in Athena that the interest seems to centre. She, if any one, is the hero of the play.

In this view it is clearly of the utmost importance that the part of Athena should be adequately filled. The Cambridge managers took the bold step of entrusting it to a woman. Many regretted beforehand this departure from strict classical usage; but Miss Case—who when at Gorton had already played with success the part of Electra—has, in this instance at least, set all such doubts at rest. Nothing could have been more dignified and appropriate than her carriage and demeanour. She entered perfectly into the requirements of the part, and, moreover, spoke her Greek with peculiar distinctness and charm. In her speeches before the trial there was no lack of gravity, while, in the after expostulations with the disappointed Furies she did not forget the *γλώσσης μέλιγμα καὶ θελκτήριον* indicated by the poet. On the whole, to her, without doubt, among the individual actors, the palm is justly due.

Of Mr. Macklin's Orestes much had been expected, after his striking success in the part of Tecmessa three years ago. These expectations were hardly fulfilled. Histrionic power he certainly has, but it is not sufficiently under control. The terror of Orestes might have been adequately shown without such extreme restlessness of limb and feature. And it is a question whether, when once Orestes has placed himself, *οὐ προστρόπαιον, οὐδ' ἀφοίβαντον χέρα, δ' ἀλλ' ἀμβλύς ἦδη*, under the protection of Athena, the text justifies abject anxiety and continual gestures of supplication. In short, one cannot but feel that even in such a character as Orestes, agitated as he was by all that he had passed through and had still to face, the Greeks would have demanded more dignity and self-control. Taking his view of the character, however, Mr. Macklin certainly delivered some of his speeches with striking dramatic effect.

Mr. Pollock's Apollo was, on the whole, good. Save for occasional stiffness and monotony of gesture, he bore himself with becoming dignity, and his enunciation was excellent. His dress, a scarlet chiton bordered with gold and a gold-coloured cloak, was particularly effective in contrast with the white and silver of Athena's flowing robes and the sad-coloured garb of Orestes. Of the minor parts, Mr. Platt's Clytemnestra could hardly have been better, and few will forget his weird appearance, as, closely wrapped from head to foot in a silken garment of soft ashen-grey, he stalked about among the Furies, urging them to shake off sleep and once more pursue their fugitive victim. If Mr. North failed to make much of the Pythian Prophetess, one must remember that the part is peculiarly difficult, and demands all the skill and resource of a trained actor.

It remains to speak of the Chorus. Their costume, of black relieved with red, with veils of floating gauze and serpents twined about their arms or bodies or shaggy locks, indicated probably their dread character as closely as was possible without verging upon the grotesque. At any rate, it was archæologically correct, being based upon the evidence of vase-paintings. The singing was excellent, and the dancing and grouping creditable to all concerned. Mr. Leathes, the leader of the Chorus, was quite equal to the occasion. Of Dr. Stanford's music it is not my province to speak.

On the whole, then, another remarkable success has been achieved; and the fact that the tickets were all sold a fortnight ago shows that the popularity of such performances has by no means diminished. If, as lovers of Greek art must hope, it is found possible a year or two

hence to give another masterpiece of Attic drama, I would plead for the 'Alcestis,' with Miss Case in the title rôle, if she can be persuaded to undertake it.

### Dramatic Gossip.

THE performance of Dryden's 'Secret Love' by the Dramatic Students, which will take place early in the new year, will have one or two noteworthy features. Mr. Harvey Löhr, of the Royal Academy of Music, has written music for the song 'Secret Love,' which Asteria (Miss Belmore) sings; and Signor Cecchetti, the marvellous dancer in 'Excelsior,' has volunteered to train Florimel (Miss Norreys) in the jig which she has to dance. This will be the first occasion on which the present generation of Englishmen can have witnessed a play of Dryden. For their fourth experiment the Dramatic Students, who will have appeared in works of the sixteenth, seventeenth, and eighteenth centuries, contemplate selecting a work by a living dramatist.

A PERFORMANCE given at Toole's Theatre on the morning of Friday in last week had some interest. The 'Country Girl,' Garrick's adaptation of Wycherley's 'Country Wife,' was then played, with Miss Helen Hastings as Peggy. This actress has a distinct sense of comedy. Her performance was restless and disturbed, but was wanting neither in vivacity nor grace. Mr. Farren proved an excellent representative of Moody, a character which he charged with a good deal of passion and suppressed ferocity. Miss Phyllis Broughton, Mr. Ben Greet, and Mr. Maurice took part in a representation which, so far as regards the general effect, was wanting in colour.

ELECTION times are regarded by managers as prejudicial to their interests. Accordingly, the only novelties with any pretence to importance that have been submitted during the past week to the public have consisted of pieces tentatively produced at morning performances. One of the most hopeless experiments of this class was made on Saturday last at the Adelphi, when, under the title of 'Roma,' a version by M. Lubimoff of M. Sardou's controversial drama 'Daniel Rochat' was given, with the translator in the principal rôle. The piece proved, as was to be expected, dull and wearisome, and the acting stirred hilarity rather than interest.

In consequence of the continued indisposition of Miss Ellen Terry, 'Louis XI,' a piece in which that actress's services are not required, will forthwith be presented. The production of 'Faust' is meanwhile postponed.

On the occasion of the one hundredth performance of 'Hoodman Blind' on Saturday night last at the Princess's, Mr. Barrett, in the course of a speech to the public, spoke of new plays in preparation by Mr. H. A. Jones and another (Mr. Barrett), and by Mr. Sydney Grundy.

'ODETTE'—a drama of M. Sardou, first produced in Paris at the Vaudeville, November 17th, 1881, and known to the English playgoer by an adaptation in which, on the 25th of the following April, Madame Modjeska appeared at the Haymarket—has been added by M. Mayer to the rapidly augmenting repertory of the Royalty Theatre. In this Mdle. Eugénie Legrand as the heroine reappeared before the London public. Mdle. Legrand may be supposed to have preserved the traditions of Mdle. Blanche Pierson, the first exponent of Odette. In the famous scenes of the opening act—one of the strongest in the modern drama—and again in the duel with her husband which precedes her conquest by her child, Mdle. Legrand played with much power. Her chief success was, however, in the final scene with her child, from whose lips she receives the condemnation which drives her into suicide. In this her tenderness and pathos could not easily be surpassed. Mdle. Legrand was

received with much favour. Other characters deserving of mention in a competent interpretation were the Berangère of Mlle. Spinoy, the Baronne Cornaro-Doris of Madame D'Ange d'Orsay, the Frontenac of M. Petit, the Béchamel of M. Bahier, and the rather robust Comte de Clermont-Latour of M. Dalbert.

'LOYAL LOVERS,' by Messrs. C. Garick and A. F. Guibal, produced on Wednesday afternoon at the Vaudeville, is a bald version of 'Le Voyage de M. Perrichon.' It furnishes Mr. Thorne, Mr. E. W. Gardiner, Mr. Lestocq, Miss Kate Rorke, and other members of the Vaudeville company with characters more or less suited to them, but needs alteration and improvement in the "business" and the dialogue.

A ONE-ACT piece by Mr. J. P. Hurst, produced at the Strand on Monday under the title of 'In Fetters,' is a rather lugubrious production, dealing in a not very conclusive fashion with the question of marriage with a deceased wife's sister. Miss Eweretta Lawrence, Mr. Ben Greet, Mr. F. Evans, and Mr. Selten took part in the performance. 'On 'Change,' which is now housed at the Strand, with its whimsical plot and the admirable acting for which it furnishes opportunity, compensates the playgoer for the defects of the earlier work.

A NOT very successful experiment was made on Wednesday afternoon at the Haymarket, at which house Miss Angela Fenton appeared as Gilberte in 'Frou-Frou.' Miss Fenton has some qualifications, but has far too little experience to venture on a character such as she essayed. Mr. H. Kemble was a good Brigard, and Mr. W. Herbert a capable Sartorys.

'IMPULSE' will be revived at the St. James's Theatre upon the withdrawal, which will not long be deferred, of 'Mayfair.'

TO CORRESPONDENTS.—C. R.—W. D.—H. B. D.—W. C. M.—J. R. D.—E. B.—G. F. B.—T. H.—W. M. A.—H. K. H.—received.  
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